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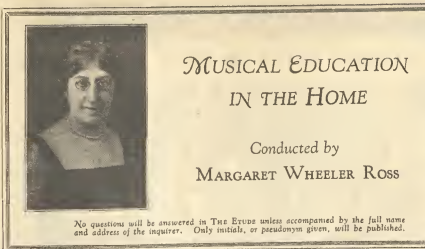
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MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS



No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Planning the Vacation Period for Profit

WITH THE passing of another month school will be dismissed and every mother will face a long vacation period with her brood of high-spirited, restless youngsters released from a regular time-filled routine, either to find entertainment and occupation in the home or to become a nuisance in the neighborhood.

The wise mother will begin now to plan this vacation period for profit. There is no better time for music study, from the beginning lessons to the virtuoso class. In nearly every instance where a child rises above mediocrity in pursuit of music there has been careful preparation and wise planning by the parents. True, in a few isolated cases pronounced success has come in the face of neglect and even opposition on the part of the parents. But it is only where unquenchable genius has burned. The average child, if he attains any decided success, needs someone continually at his side, planning his work and spurting him on. Notable achievement seldom attends the child who grows up habitually wasting the vacation period.

For the younger children no better season can be selected for beginning work. The days are long, and because of the heat they must stay indoors a good part of the time. They may be put at musical play—games, rhythmical exercises, hand and finger drill—and thus acquire the fundamentals while they are occupied in a happy, interesting way.

For the older children vacations spent in the summer camps that feature music study as a regular curriculum are ideal. For such an environment gives the spur of competition, the companionship of those in a like occupation and the advantage of ensemble practice which is the best drill in music study.

Good Sportsmanship

IN ALL OF these camps there is the regular routine of healthful exercise carefully supervised and shared with others so as to insure its attractiveness and take away all semblance of duty. This life, lived in terms of regular hours and systematically planned schedules, has the added advantage of a drill in good sportsmanship necessitated by daily contact with the same people in isolated camp life.

Wise parents will not allow their children to "stop music lessons" because it is vacation time. They will rather avoid this tremendous economic waste and increase the number of lessons and the length of the practice periods. They will welcome the release from school duties in order that additional time and strength may be given to the greatest of the cultural arts.

Mrs. C. A. B., Nebraska. I am pleased to note your interest in this department

and have mailed you the list of material requested. See answer to Mrs. S. Cottonwood, California, in this department, in the April, 1928, issue of THE ETUDE, and to Mrs. P. C., this issue.

Mrs. R. M. C., Cedar Rapids, Iowa. If you will refer to the answer to Mrs. S. Cottonwood, California, in the April, 1928, issue, you will get the information you requested. I have mailed you a list of the material you will need.

Mrs. E. F., Oakland, California. Good titles on general pedagogy are "Principles of Teaching," Thorndyke and "How to Teach," Strayer and Norworthy. Relating especially to the pedagogy of the piano is "Elementary Piano Pedagogy," Macklin. Another good book for your special purpose is "Psychology for the Music Teacher," Walter Swisher. All of these books may be obtained through the Theodore Presser Company Service Department.

Mrs. P. C., Oklahoma. Four years of age is too young for beginning music lessons. The only training you should give such tiny tots is to have them sing with you the songs especially prepared for them and to drill them in rhythmic, such as marching, skipping and hand-clapping to a variety of rhythms. If there is no one teaching the kindergarten method in your town, and, as you state, several other mothers are interested, I should think, with your musical training, you could gather these tiny tots together and let them play at music. I do not know how extensively you can go into the equipment, but you should provide yourself with charts, games and early song books, and teach the fundamentals in this way. Arrange a toy symphony. The children love this and it is fine rhythmic training. Give them hand and finger drill on the top of a table, being especially diligent that you do not strain and stiffen the tender muscles. The two dangerous features that are ever-present in too early piano work is the stiffening of the muscles and an awakening of a distaste for the subject if it is presented in the form of hard, uninteresting discipline.

Correction. This department was guilty of a grave error in the February number. Because our own birthday comes in this "month" we tried to claim as many distinguished names as possible and erroneously included that of Woodrow Wilson. A remonstrance from his native State having reached us, we apologize to Virginia and classify his name with the honored list in December. Since we must part with so famed a name from the February group, we cannot resist the temptation to add the name of Henri Victor-temps, Belgian violinist and composer, Ossip Gabrilowitsch, Russian pianist and conductor of the Detroit Symphony Orchestra, Marcella Sembrich, vocalist and teacher, and—almost forgot them—Daniel Boone and Buffalo Bill!



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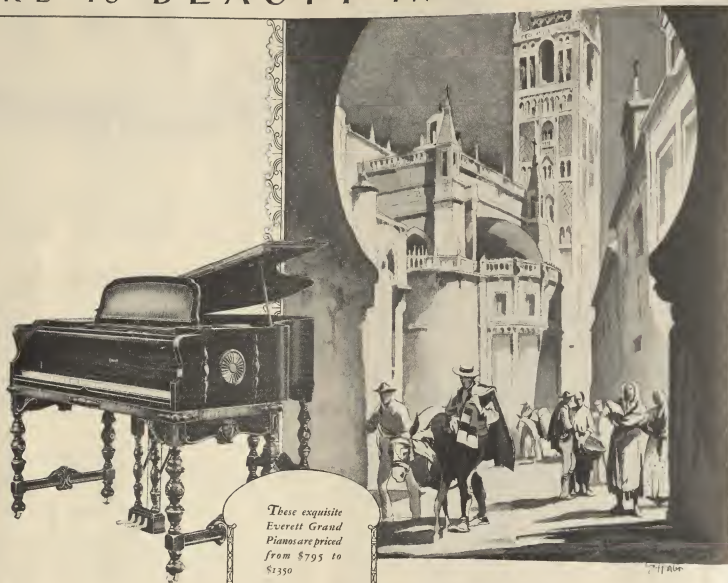
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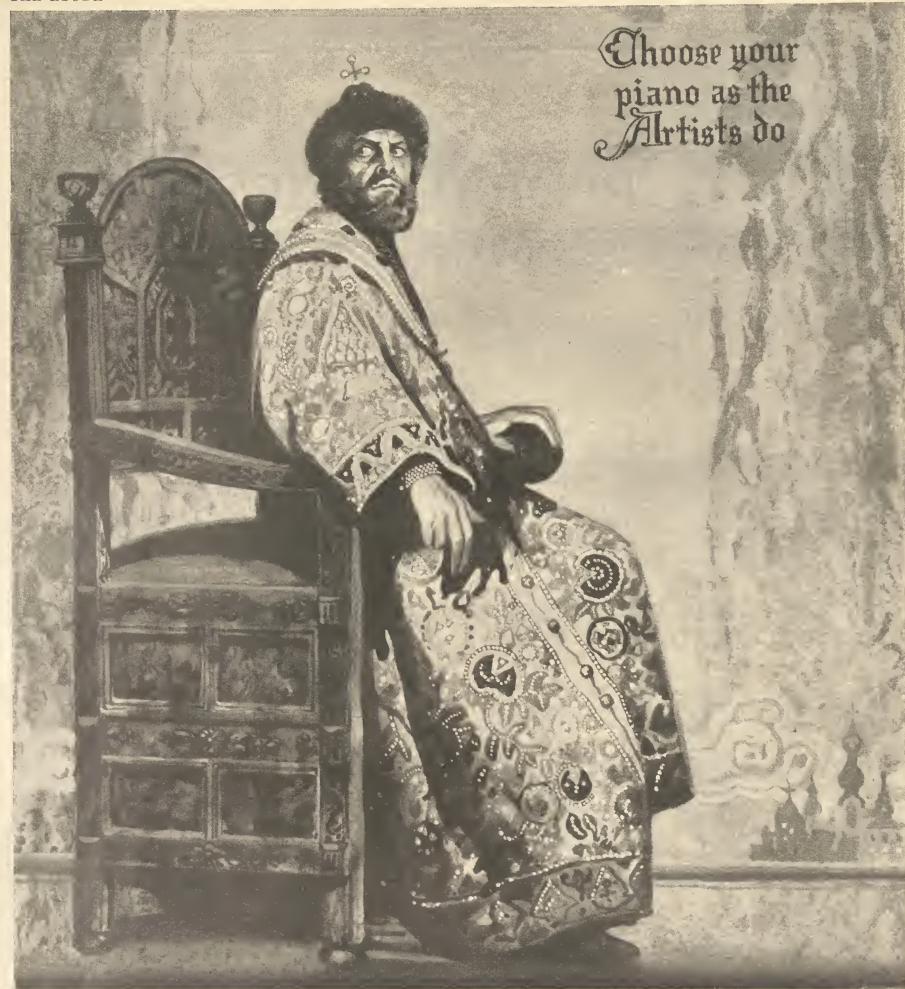
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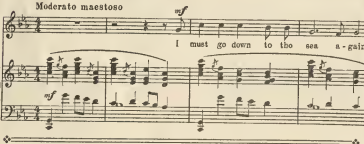


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Largo from "The New World Symphony"

Mrs. JEANNETTE M. THURBER was responsible for Dvořák's "New World Symphony" to a great extent, according to Henry T. Finck who writes of it in his "Golden Age of Music." Finck says, "Dvořák did not wish to leave Bohemia (where he was teaching to support his family); but the offer of \$15,000 a year from Mrs. Thurber was not to be resisted. He was not happy, however, away from home; that seemed clear to me every time I saw him at his home or with his classes at the Conservatory. One day Mrs. Thurber, in view of his obvious and constant longing for his homeland, suggested that he should write a symphony embodying his feelings and experiences in America. He promised to do so, and in the slow movement he pathetically embodied his homesickness."

Finck further tells us that "The first performance of this master-work was the most memorable event in the long history of the New York Philharmonic Orchestra. When Seidl first looked over the manuscript he was overwhelmed with emotion. He rehearsed the score with eager enthusiasm, and at the final rehearsal an incident occurred which showed how deeply he had penetrated into its spirit.

"Dvořák was present. By some strange momentary aberration, or whatever you choose to call it, he had marked the slow movement 'andante.' Seidl, led by a correct instinct for its intense pathos, played it much slower. When he got through, Dvořák went to the conductor's desk and marked the movement *adagio*."

The Oboe in the Kettle

Is ARTHUR HERVEY's life of Camille Saint-Saëns we learn something of the precocity of this great French composer whose musical career began at the advanced age of two.

"He has related himself," says Hervey, "how at the age of two he liked to listen to various sounds, such as the creaking of doors and the striking of clocks. His great pleasure was what he terms 'the symphony of the kettle, an enormous kettle which was placed every morning in front of the fire.' Seated himself by this, the little fellow waited with a passionate curiosity for its first murmurs, its slow crescendo so full of surprises, and the appearance of a microscopic landy (oboe) the sound of which rose little by little until the water had reached boiling point."

"From the same unimpeachable source

we gather that he was then learning to read, that when only two years and six months old he was placed in front of a small piano, that instead of striking the keyboard in a haphazard manner, as children do at that age, he touched the notes one after another, and only left them when the sound had evaporated."

"Having learned the names of the notes, the individual notes became so fixed in his brain that when the piano was being tuned he was able, to the general astonishment, while playing in the adjoining room, to name correctly each note as it was struck."

"... The astonishing progress made by this veritably surprising child led to his playing the piano part in one of Beethoven's violin sonatas before a select audience in a drawing-room at the age of four years and seven months."

History of a "Best Seller"

"The best known song by Landon Ronald is undoubtedly 'Down in the Forest,' regarding which he tells a curious story in his book of 'Variations on a Personal Theme.'"

"I had written a cycle of songs called 'The Cycle of Life' and felt somehow that the balance was wrong, and that other song was required in the middle of the album. I wrote and told the author, Harold Simpson, my feelings, and he promptly agreed with me, and sent me 'Down in the Forest.'"

"I wrote the music in half an hour, took it to Enoch, and thought so little of it that I didn't even wish to play it to him. He insisted, however, and I did so, making the remark, 'It will never sell a copy, but it is just the bit of make-weight I want for the Cycle.'"

"After hearing it he agreed with me in my sentiment; the only dissentient voice was that of his partner who happened to be present and said, 'You never can tell. It might be a big seller.' He was quite right in his prediction."

Rubinstein, the Leonine

"RUBINSTEIN was master of them all," writes George P. Upton, in "Musical Memories," a book of Chicago reminiscences.

"He comes back to me most vividly in his concerts at Allen's Theatre in 1872 with Wieniawski, and Louise Ormery and Louise Leibhart, two mediocre vocalists. He was the Jupiter Tonans of the keyboard.

"His personal appearance was impressive. He was athletic in build; his head was large and his hair luxuriously abundant and carelessly worn. His features were rugged, reminding one of some of the portraits of Beethoven whom he also resembled in some of his traits of character."

(Continued on Page 397)



Canadian Folk Song and Handicraft Festival

MAY 24-28

JOIN this 5-day festival of ancient folk-song and handicraft. From *habitant* village and deep-woods lumber camp come Quebec's native singers, dancers, fiddlers and weavers . . . to make merry in May.

Meet twinkling old Philéas Bédard . . . hear him sing about the kind of nightgown his wife shall wear. Listen to the Bytown Troubadours rolling out "Yanp! Yanp! sur la rivière!" the songs of rascals and hunters . . . the old, old *chansons* of Normandy, handed down from singer to singer these three hundred years. Hear the men's choruses . . . how those fellows can sing! . . . 4,000 of these folk-airs have been collected by the Victoria Museum . . . they are a treasure of rhythm and melody.

World-renowned artists will show the musical possibilities in this folk-music in a program in which these are some of the high spots:

"*Robis et Marins*," 13th Century French Comedy Opera by Adam de la Halle. Produced by Wilfred Pelletier, assistant conductor, Metropolitan Opera Company, New York. Featuring Tokayian of the Metropolitan; Rodolphe Plamondon, late of the Paris Opera, Celia Brault, etc.

"*The Order of Good Cheer*," Champlain's 17th Century soldier-singers. Featuring Leon Rothier of the Metropolitan, and J. Campbell McInnes of the American Opera Company.

"*Honeysuckle*," the founding of the Quebec homespun industry by Mme. de Repentigny. By Jeanne Dusseau, late of Chicago Opera Company, and folk-singers.

Hart House Quartet
Charles Marchand and Bytown Troubadours
Juliette Gauthier
The Canadian Singers

The prize-winning compositions based on folk-melodies will be played, and prizes awarded. A Folk Costume Ball will be the climax of this week of unique carnival centered about Chateau Frontenac, Québec's great castle-hotel.

Moderate hotel rates for the 5-day festival. Round trip fare from New York, \$32. Reservations at Canadian Pacific, 344 Madison Avenue, New York; 405 Boylston Street, Boston; Locust at 15th, Philadelphia; or Chateau Frontenac, Québec, Canada.

Chateau Frontenac

Bienvenue à Québec

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JOSEF HOFMANN, Director



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ARTUR RODZINSKI, CONDUCTOR

Special Performance at Academy of Music, Philadelphia, Season 1927-28

"A concert of almost professional quality was applauded in the Academy of Music last evening when the Curtis Students' Orchestra under the leadership of Artur Rodzinski gave a program calling for skilled musicianship. Opening with the Overture 'Oberon' of Weber the orchestra swept promptly into the spirit of the composition and achieved brilliant climaxes in ensemble. —Philadelphia Bulletin, Dec. 22, 1927.

"The orchestra played with astonishing perfection of technique and beauty of tone, great dynamic detail, excellent rhythmic feeling and a youthful enthusiasm and intensity seldom found in professional players. Dr. Artur Rodzinski conducted the concert, the result of which showed the careful and systematic training which he had given its members. —Philadelphia Public Ledger, Dec. 22, 1927.

"The orchestra gave the four movements of the 'New World' Symphony in a beautiful and finished manner. The various instruments are well balanced and play without undue emphasis on any part. The harmonious effect and beautiful phrasing was due very largely to the conductor's strength and interpretative skill. —Philadelphia Record, Feb. 23, 1928.

"The orchestral program was one which holds much of difficulty for the embryonic concert artist. Dr. Rodzinski had his players well in hand and they responded with all the verve of seasoned musicians. —Philadelphia Inquirer, Feb. 23, 1928.

Dr. Artur Rodzinski is conductor of the Students' Orchestra and instructor of Orchestra Classes at The Curtis Institute of Music. The instructors of orchestral instruments are solo players of these instruments in the Philadelphia Orchestra.

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square

Philadelphia

EDITORIALS

The Amateur in Music

THE word "amateur" is gradually and properly being translated into "music-lover," in its application to the tone art. This is a fortunate advance, since the word "amateur" was casually taking on an altogether false connotation. An amateur is rightly one who pursues an art for the love of the thing. In popular parlance, an amateur is a kind of "putterer" or "bungler"—one who attacks things in a half-hearted way and has little regard for finished and beautiful performance.

We have known amateurs whose devotion to art far transcended that of many professionals. Moreover, they have had a cultured understanding and artistic insight that would have given them the highest position, had they chosen to follow the art professionally.

One of the most astonishing instances of amateur production is the famous Wiertz museum of Brussels. Antoine Joseph Wiertz was a man of great wealth who chose to paint, not with a view to selling his pictures, but to expressing his ideas.

He was an arch enemy of war and cant. He detested Napoleon as a maker of death and desolation. When he died, he left a wealth of artistic works—enough to constitute a museum, for which he made provisions in his will. Of all the "one man" museums of the world, this is the most extraordinary. Every year it is visited by thousands who are thrilled by his extraordinary ability and bizarre conceptions. Yet Antoine Joseph Wiertz was wholly an amateur. He worked for the love of the art and the joy he found in expressing himself in that art.

In America, during the past twenty-five years, we have been developing an amazing number of musical amateurs of such high technical efficiency and such keen artistic insight and rich cultural advantages that the art of music has been helped more by the ambitions and desires and money contributions of these men and women than through almost any other source. This is particularly true of the men. We know of hundreds of American men of affairs, whose love for music comes right after that for their families and for their regular life work. In innumerable cases this takes the form of gratitude, because these men have found in their musical training and in their regular study of music a means for intellectual development and nerve restoration that they have not hesitated to say has had a great and vital effect upon their whole careers. The mere fact that dozens of men, who have

risen to the very top in their callings, have in their youth had musical training, is in itself significant.

The late Theodore Presser continually called the attention of his friends to the importance of the amateur. He made it clear that it was far better for the art to have a great number of fine amateurs than an over-supply of indifferent professional musicians. The professionals must in a large way depend upon the amateurs, whether the professional composes music, gives concerts, sings in opera, or teaches.

We are often asked whether there should be special courses for amateurs. We think that we are past that. The quality element in American musical endeavor is so high that all who play an instrument aspire to play it in the finest possible manner. Far better to play simple pieces superbly than to play advanced pieces badly. The standards are so lofty in this day that we find school girls by the score who really play better than did many concert artists fifty years ago.

It is true that many are denied early musical training and

it is often desirable in adult years to employ "short cut" methods so that the greatest possible advance can be made in the shortest possible time. The mature mind may grasp in a brief period, through reading and self-study, what often takes the child a much longer time to accomplish. Caroline Norcross in "The Adult Beginner's Book" and John M. Williams in "The Book for Older Beginners" have provided materials of great value. Your editor recollects very well three of his pupils, sisters, who came into means after the age of sixty and aspired to gratify a life-long wish to study the art of piano playing. After about a year and a half they became able to play pieces of about the fourth grade. It is difficult to describe the joy which they exulted in this accomplishment.

The way of the adult amateur in these days is made much easier by means of the wonderful study advantages of the music reproducing machines and the radio. Information and models of performance, which years ago would have cost a fortune, may now be had "for a song." The acquisition of the ability to play is a delight which always far transcends the pleasure of hearing music. It is indescribable. There is a sense of victory, the expression of repressed emotions, exultation, which can come in no other way. More than this, it makes all the music one hears via the modern electrical and mechanical miracles, far more interesting and understandable.



"NAPOLEON IN HADES," THE FANTASTIC CONCEPTION BY WIERTZ, PORTRAYING THE CONQUEROR AND HIS VICTIMS

THE PUPIL WITHOUT TALENT

ONE of the everyday tragedies of music is the neglect of the so-called "pupil without talent." We gladly assent to the fact that there are now and then people who are hopelessly incapable of learning to play an instrument. Good Lord, haven't we struggled with them, trying in every conceivable way to help them to play, because some of these good people are among those who most anxiously covet the ability to play?

The number of such people, however, is fortunately very, very small. Almost every normal person can learn to play, given fair instruction, reasonable persistence and a little time. What they get in return for the effort is so very much more than they spend that it can be compared only with the huge oak that grows out of the tiny acorn. In fact, such people are often the ones who profit most from musical training.

Put down the pleasure and solace they will derive from the ability to play as their least possible gain. They will find that music study in the first place develops their thinking machinery in a way that cannot possibly be accomplished through any other study. Many times in *THE ETUDE* we have stated these advantages which cannot be too often reiterated.

Music Study develops the powers of rapid observation.

Music Study trains the muscles and nerves to almost instantaneous response to the mind.

Music Study develops accuracy.

Music Study develops the memory.

Music Study refines the judgment and insures repose and poise.

These are just a few of the advantages which parents should realize when they have any doubts as to the value of the training for students "without talent."

NERVE

DURING the past two decades it has been our privilege to present over and over again the value of music study in developing collateral human qualities of great importance to the individual. We do not think that this can be done too often. For in no other way than by the recognition of the enormous worth of music in life education can the most beautiful of arts be made to stand in the mind of that terrible individual, "the average man," as a real, tangible life asset and not as a toy, a bauble, a gewgaw, to be tossed aside after a few moments of harmless amusement.

Perhaps we have said too little about the usefulness of music in developing what people call "nerve," that is, the ability to face men and situations of command.

With most people it takes nerve and real nerve to face an audience at a recital. The preparation of a musical composition, let us say a work with some 5000 notes, so that it can be beautifully played for an audience, means that in the space of a few minutes the performer must undergo a myriad of mental, muscular and nervous operations and must perform each operation with the greatest precision and with flawless taste.

This is a feat of real difficulty which only one who has done it can realize. The successful performance depends partly upon very careful preparation and partly upon the confidence of the performer. Public speaking is analogous but not so exciting.

The writer remembers that during the great war, when he frequently made from two to five public addresses nightly, he was called upon to introduce to a huge audience two valiant Marines, recently returned from the battle-front. He called upon one of them to say a few words. The poor "devil dog"—the fearless fighting man—only two weeks away from his heroic record in the trenches, turned "white as a sheet," his knees trembled with palsy and he darted from the stage. He simply did not have the nerve to speak to a harmless audience of his fellow-men.

We have seen innumerable pupils before recitals, trembling in their shoes. The same pupils after their nerves have been developed by repeated experiences at recitals get to enjoy playing

before audiences. More than this, they develop a confidence that affects their other relations and transactions in life.

If the child studied music for the purpose of developing this "nerve," and nothing else, the investment would be a prudent one.

SALVAGED HOURS

THE music teacher is wont to consider the hours spent in actual teaching as the only profit-bearing periods of the day. Accordingly, many potential minutes slip by during the working hours—minutes that might readily be put to use in fortifying the teacher's hold upon his calling.

The merchant watches these hours very carefully. In fact, the United States Chamber of Commerce has studied the merchants' problem in cities of varying sizes from 2000 citizens up to 200,000 and by means of published charts is able to tell definite just when the major volume of buying is done. In this way the dealer can set aside certain "non-buying" hours for his way to arrange stock, study sales conditions, take stock accounts, and so on.

In ordinary teaching work the teacher usually has at least three or four hours a day not actually taken up with pupils. These are the periods which must be carefully invested in those things which put one ahead in the world. The weekly program should be carefully studied and a definite task set for each hour. Here are some of the things in the teacher's life which need regular attention.

Practice—Keeping one's own technic in good working shape.

Accounts—Keeping all bills and receipts made up in advance of their need for regular presentation.

Advertising—Expanding one's work through profitable avenues of contact.

Musical Reading—The regular study of new musical books and the best musical magazines.

New Music—Studying catalogs. Ordering new music. Studying new music. Cataloging new music.

If you really want to raise your standards of teaching efficiency, try salvaging wasted hours.

ON USING THE MUSICAL DICTIONARY

THE world is plentifully supplied with musical dictionaries. There is no real excuse for ignorance of the exact meaning of musical terms when excellent books by renowned authorities may be purchased at a comparatively low cost.

Too few musicians have formed the dictionary habit. The average musician is all too content with a hazy idea of the exact significance of the terminology he employs with such apparent authority.

Properly speaking, a dictionary is a book for reference in emergencies, but it is surprising how much may be learned from a good dictionary.

Sir George Grove's great work is more than a dictionary. It is a huge encyclopedia of musical wisdom. In addition to this work every musical library should possess a shorter work for more convenient reference. It should be at hand and consulted if necessary a dozen times a day.

Lord Riddell in his excellent book, "Something's the Matter," says of dictionaries:

"It is a good plan to look up every word you see or hear, the meaning of which you do not understand. If you resolutely follow this practice you will increase your knowledge by leaps and bounds."

He gives an amusing instance of the difficulty in defining words by referring to the classic story of Plato's definition of man as a two-legged creature without feathers, whereupon Diogenes plucked a cock and brought it into the academy, saying, "This is Plato's man."

One very good way to test your need for a dictionary is to attempt to define certain familiar musical terms and then consult the dictionary to see how near your definition comes to that of the lexicographer who has probably spent weeks in selecting the best words to give the exact meaning of the term.

THE ETUDE



NEAPOLITAN PEASANTS DANCING THE TARANTELLA AT SORRENTO

"Napoli E' Una Canzone"

(Naples is a Song)

FIRST IN A SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN SHRINES

By JAMES FRANCIS COOKE

AMERICANS are said to be the most traveled people of history. We spend untold sums in going about the globe, distributing our "hard earned wealth" with a Croesus-like lavishness. Yet there are still millions who have never seen an ocean liner and never will see one. Despite the moving pictures and the illustrated magazines, it is hard to represent these huge ships in actuality. Take one large metropolitan hotel, eight stories high and a city block long, encase it in the trappings of a ship set it afloat, and you have an outline sketch of the great modern Italian liner, steaming from New York to Naples in eight days. A far shorter route took Columbus three months. In fact, when one is seated in the magnificent grand salon of such a vessel, listening to a concert of modern music, it is difficult to imagine, despite a fairly rough sea, that one is not at home in the Biltmore, the Blackstone, the St. Francis, the Copley-Plaza, or the Bellevue-Stratford—such is the comfort and stability of the floating palaces of to-day, sponsored by Mussolini.

Mussolini! One does not get very far from Sandy Hook these days without feeling the powerful influence of the dominating musical *Capo del Governo* of Italy, Mussolini. What a trick of destiny that the powerful figure linked in Italian imagination with every great Latin from Caesar and Constantine to Garibaldi and Mareconi, should also be a musician and a very good musician. With the exception of Lindbergh, no figure in the last century has risen to fame in such an incredibly short time. When we visited the late Louis Lombard at Lugano, he showed us, on the grounds of his palace, masonry upon which the great Mussolini had been employed as a laborer only a comparatively few years ago. Not even the grim figure of Lenin (known for years as a revolutionary personage) compares with the meteoric ascent of Mussolini, whose bold features one sees stenciled on the side walls of nearly every street and alley in the kingdom of smiles, flowers, and music.

Toasting the Capo del Governo

ON THE ITALIAN liner we immediately encountered Mussolini propaganda, all too obvious. Mussolini lectures, toasts, tracts, moving pictures, spring from all sides, and small wonder! For is not

Il Duce transforming his native land into the new Italy of Industry, Science, Progress, and modern Art? No matter what the rest of the world may think of this astonishing man, his own fellow citizens appear to come very little short of worshipping him.

Just how is this new spirit of Italy touching the field of music, Italy's birthright? One becomes conscious of the fact that new energy imbues Italian musical matters and that, while there is daring and initiative, the great body of Italian musical effort is balanced by sanity. This is shown by the ascendancy of Respighi and Casella. Good fortune gave us the latter as one of our shipmates. Alfredo Casella, now at forty-five, is in the full flush of his vigorous manhood. The name Casella is by no means a new one in Italian musical art. Pietro Casella, for instance, who died in 1300, was the oldest Italian composer of madrigals. He was an intimate of Dante, and they walked the banks of the Arno, discussing their art ideals. Another Pietro Casella, who was born in 1769, composed many operas and was for a period of twenty-six years a professor in the Conservatory of Naples.

Alfredo Casella, however, represents a very different school. Born in Turin in 1883, he was first trained by his mother, entering the Paris Conservatoire when he was thirteen years of age. He won the first prize for piano playing at that great institution, when he was fifteen. His training is, therefore, almost entirely French, although his outlook is wholly international and his sympathies Italian. In 1915 he succeeded Spanghetti as professor of composition at the Liceo Musicale di Santa Cecilia, in Rome, the most enviable position of its kind in Italy. Since then he has toured America repeatedly as a pianist and as a conductor. Last year he conducted the Boston Symphony Orchestra for a time.

Casella proved a most charming and spirited companion. For hours we sat in steamer chairs, discussing musical problems. He was inescapable from the score of Stravinsky's "Noctes," which he was studying for a performance in Florence, discussing their art ideals. Another Pietro Casella, who was born in 1769, composed many operas and was for a period of twenty-six years a professor in the Conservatory of Naples. One might take him for an example of the lively young business man one sees so busily moving about the streets of Rome

Practice is like a chain, to be of real value to the student, it must be uninterrupted.

or Milan. Dapper, lithe, and wearing his well-cut clothes like the typical Italian of affairs (the best dressed man on the continent) represents the new musical Italy, which has stepped out from the confines of the opera house into the areas of Beethoven, Brahms, Rimsky-Korsakoff, and Stravinsky.

On a particularly rough day, when most of the passengers had deserted the grand salon "for reasons whereof the deponent saitheth naught," Casella played me some of his best-known compositions. With a modernistic in their complexion, they have an organic character and do not seem like so many of the futuristic musical contrivances which appear like a chain of hopeless dissonances strung upon an invisible string. There is always a vigor and always the evidence of his consummate musicianship. Casella plays as only pianist composers play—he creates his inspiration with every performance.

"The Most Practical Pedal Marking"

AMONG OTHER things we discussed a new edition of the Beethoven Sonatas, which Casella had edited for the great Italian house of Ricordi. I remarked that I had gone over the edition with the famous pianist, Wilhelm Backhaus, and that we were delighted with the careful detailed work he had bestowed upon them. I commented upon the use of the linear pedal sign (so familiar to all Erlange readers) as contrasted with the old-fashioned sign, terminating with an asterisk.

"I chose that sign," said Casella with enthusiasm, "because it seemed far and away the most practical of all pedal markings I had found." It was with no little pleasure that I told him that he was using the pedal marking introduced by my dear friend, the late Theodore Presser, over forty years ago and used in all Presser editions since that time. I also noted that, while this marking was obviously superior to the antique pedal markings, no other firms of publishers throughout the world had taken it up seriously until the appearance of this most modern edition of Beethoven.

Swiftly and surely, like the flood of destiny, the giant *Proscopio* ploughed through the sparkling sea until we found ourselves flying by Gibraltar and glimpsing the north coast of Africa, exclaiming with the other passengers at the height of the African mountains. 'Tisnight comes, and the salmon peaks of the snow-crowned Sierra Nevada tell us that we are passing the most romantic part of Spain. Those who have never been upon the Mediterranean find it hard to believe that it requires a journey of two days on a swift boat to get from Gibraltar to Naples.

The Steerage Awakes

MUSICAL THINGS, if no other, let us know that we are coming to 'el Napoli. For a week we had seen little or nothing of the steerage passengers going back home, but on the night before our arrival, the steerage turned itself into a kind of Latin song festival—quite different and very much more thrilling than the bacchanalian chorus of American refugees from the bonds of prohibition in the smoking room of the "First Class."

Liquid tenors, incipient Caruso's, with their hands on their chests and their gaze focused upon Mars, rich tropical contraltos, bird-sung voices, and even more beautiful bubbled up everywhere from the hatch-ways. They sniffed the air as though trying to catch a breath of orange blossoms, Camellias, roses, and jasmine. An impromptu orchestra composed of guitars, mandolins, accordions, violins, clarinets, and an Indiana saxophone, all fitting beautifully into the scene, appeared like an apparition on the deck, and the dark fumes of garlic, Chianti, and spaghetti.

Little children hugged their oranges and danced in glee about the smelly coils of rope. To-morrow they would be in "Sunny Italy." Ah! Listen! Who ever heard anything more lovely? *Santa Lucia* pouring into the stillness of the night from the souls of a passionate, spirited people who for years have longed to climb the sun-drenched, flower-garlanded heights of Capri and Sorrento!

"It is worth coming across the sea to hear *Santa Lucia* sung like that," you ejaculate.

"Ah," exclaims Maestro Casella over your shoulder, "you will have many opportunities to gratify your desire. When you do not hear *Santa Lucia*, you will hear *O Sole Mio*, unless it is *Funiculi, Funicula* or *Ciribiribi*. And when you do not hear them, you will hear *Jazz*."

Casella was right. The Neapolitans have a wealth of luscious folk songs. They doubtless sing them all at times, but it must be within the secret confines of

The Neapolitan folk songs one hears most frequently are, apart from *Santa Lucia*, of comparatively recent origin. *O Sole Mio* is by a modern composer, the writer of *Funiculi, Funicula* is none other than Luigi Deza, who was born near Naples in 1886, and who, like Sir Michael Costa and Sir Paolo Tosti, spent most of his later artistic life in London, where he was a professor at the Royal Academy of Music. Thousands of American vocal students have sung Deza's songs, such as *At My Morning, Sing On, Come to Me, If Thou didst Love Me, Your Voice and Daisy Time*, yet, when one hears his festive *Funiculi, Funicula* in Naples



ALESSANDRO LONGO

Italian Pianist and composer, was born at Amante, December 30, 1864. Educated under Beniamino Cesi and Paolo Serrao, at Naples, he has won a high reputation as a concert pianist, has done notable work as an editor of musical classics, and has a large number of published works in many forms.

some musical camorra. For all practical purposes the repertoire consists of the four songs mentioned. They repeat these insinuating tunes over and over again and they never seem to lose their appealing charm.

In an open carriage pulled by a very small but energetic horse, you pass from the dock, over a street paved with lava blocks, to your hotel on the unforgettable water front. The experience is no less the most terrifying thriller in the amusement park. You have doubtless never been so badly bumped in your life.

The "Big Four" of Folk Songs

ONCE IN your room you are surprised to find a group of singers under your window. They do their entire repertoire of four numbers and you are honored and pleased by your reception and show your American appreciation by "mancin," thrown carelessly from your window. This starts you up in business partnership with the serenaders, who are likely to appear every hour thereafter until you patch the leak in your pocketbook. But it is worth it and much more to carry in your memory the peculiar but delightful timbre of the soprano who sings the melodies. You have come to Naples for song and it is proper that you should pay for it.

It seems as indigenous as Vesuvius itself. It is difficult to put into words the sincere and genuine love for the Neapolitan has for his folk songs. Visit one of the Neapolitan vaudeville theaters, Polittima, for instance, and you will encounter a wholly different kind of performance from that which one expects in the music halls of New York, London or Paris. There is a woe of paucity of adroit, quite sincere, good stage management and highly effective. The settings would hardly be tolerated in second-class American movie theaters. The entire cast of performers may be limited to five or six over and over again. They do the conventional stage dances, even attempting something they describe as the "Shuffled Afro-American." These are received with fair-voilà!

But—wait! Here comes the real star. He is a handsome fellow, usually dressed in full evening dress. His repertoire is made up wholly of Neapolitan folk songs, some new, some old. If he were to sing audience with him. He is as great as the Torador in Seville. During the audience turns itself into a kind of choral society. It is easy to see why they

"Napoli e Uno Canzone" is only the first of a long series of lively and instructive musical articles by Mr. James Francis Cooke, which will appear in succeeding issues of "The Etude." This article will be continued in June. In July "The Glory That Was Rome" will be published; and in August will appear "Florence the City of Flowers."

have come to the theater. It is their innate love for melody—their affection for beautiful tunes, which, let us say, marks the difference between the operas of the Neapolitan Leoncavallo, and the Münchner, Richard Strauss.

Stale Jazz

AND JAZZ! We had run away from it in America. Here it was with all its virulence all over Italy, unescapable and woefully so. Stale jazz, like stale sausages, is hardly inviting. The leader of the orchestra in any sizeable hotel in Italy probably pictures the typical American as one who lives on jazz, just as his brothers live on *O Sole Mio* and *Santa Lucia*. He is certain that he is going to arise, during meals, work, and in our sleep, just as he warbles *Ciribiribi*. Therefore, the moment he sights an American who has come to Naples to be cured of fatty degeneration of the posthumb, he commences to dance and play jazz, which is, at the very least, four years old. He seems astonished when the American is bored to extinction. "Alas, these Americans are a people without musical interest of any kind whatsoever!"

However much Europe may deary our musical taste, the distemper of jazz has spread all over Europe. One musician in a Spanish journal called it the "American musical measles." Just as the measles strikes an African tribe with the fatal virulence of small-pox, thus has jazz (always pronounced "jass") annulled Europe. It is almost impossible to get out of it the hearing of jazz at least some time during the day. In fact, in a copy of the excellent Italian musical monthly, "Musica d'Oggi," we read: *Il Conservatorio di Hoch, di Francoforte, ha stabilito una classe di jazz sotto la direzione di R. Sekles*. That is, "The Dr. Hoch Conservatorium of Frankfurt am Main, (where taught Raffi and Clara Schumann and studied Cyril Scott and Edward MacDowell) has recently established a class in jazz."

Why is it that Europe adopts our worst and rejects many of the fine things that we have been privileged to do in musical art? It has welcomed Saravali, Abby Whistler, and other American artists. Whistler is even designated in British galleries as a British painter. Benjamin West was made president of the National Gallery. Save for the work of Sousa, MacDowell, Cadman, Lieurance, the imperishable songs of Foster, and the transient successes of popular writers, Americans are very little known in Europe, making the country as a whole. Sousa, indeed, is omnipresent and is heard more in Europe than in America. Excepting for the works of these composers and a few compositions, such as the beautiful *Violin Sonata* of David Stamp Smith, which I heard in Rome, I did not hear any American music in Europe but the damnable din of jazz.

Whatever these good people think of us? We must seem to them a nation of beaters upon tom-toms and dish pans. We cannot be expected to do in musical respects American things, like the American dollar. The European, like to detest the dollar in principle, but cordially welcome as many of them as they can possibly capture.

"Napoli e Uno Canzone" is only the first of a long series of lively and instructive musical articles by Mr. James Francis Cooke, which will appear in succeeding issues of "The Etude." This article will be continued in June. In July "The Glory That Was Rome" will be published; and in August will appear "Florence the City of Flowers."

Ethics in the Musical Profession

By HERBERT WITHERSPOON

Herbert Witherspoon was born in Buffalo, New York, on July 21, 1873. He received his A. B. in 1895, from Yale, where he studied music and composition. Later he studied with Edward MacDowell, Peter A. Schnecker and many other eminent teachers. Mr. Witherspoon's concert debut was made in New Haven, Connecticut, in 1895. He toured for several seasons with Theodore Thomas' orchestra and the Pittsburgh Orchestra. Since

then he has sung throughout the United States, Canada and England. He joined the Metropolitan Company in 1908, appearing as Gurnemanz in "Parsifal," and remained with the company until 1916. Since leaving the Metropolitan he has devoted his time to teaching and is now the president of the Chicago Musical College. Mr. Witherspoon has contributed considerable time to lectures for the advancement of musical interests in America.

ONE OF THE best signs of the times for the musical profession is that at last there is a really widespread interest in a standard of ethics or professional conduct and in the observance of that code by members of the profession, not only for their own good and for a better understanding and cooperation among the members, but for actual improvement among teachers and students, both morally and musically.

As music is the last of the arts to attain its real value, coherency and importance, so it is the last of the professions to seek and establish among its members rules of conduct and standards of learning and practice.

Medicine long since cleaned house and demanded of its disciples honorable conduct and adherence to definitely established standards of learning and knowledge. The law has done the same, and to-day the quick doctor and the shyster lawyer can be brought before the courts of their own professions and disciplined, yes, even forbidden to continue their practice by having their licenses taken away from them. This does not mean that there are no quick doctors nor shyster lawyers, but it does mean that their numbers are fewer and that their road is not an easy one. Once branded by suspicion they are under observation, and watchful eyes are observing their every act.

It is a means rather than an end, and the same result would have obtained with or without government licenses. But improvement and discipline have not arisen from mere government or political control but from within the two professions themselves. They have realized that standards, attaining the excellence demanded by long and persevering study. Not only do these educational standards forbid a man or woman to practice law or medicine without measuring up to these standards, but responsible criticism of each other has been at least largely killed, while the actual moral character of the lawyer, or doctor, is made an all-important part of qualification.

Unfortunately, the profession of music has not yet attained those standards of education which make for a real restraining influence, while the general character is given little, if any, real attention. We therefore have far to go and much to do. But a beginning has been made. Various organizations and societies have formed codes of ethics and qualifications of teachers in the way of knowledge—as yet with little authority and cooperation—but nevertheless with some success. They have at least presented examples for emulation and imitation.

Initial Attempts

NOTABLE HAS been this in the case of the American Academy of Teachers of Singing founded in New York City in 1915. After five years ago. This society has given out an admirable Code of Ethics, a set of qualifications for teachers, and, finally, a com-



HERBERT WITHERSPOON

prehensive list of beliefs in important items of knowledge, action, physical law and principles of teaching. Other branches of the profession will, no doubt, follow this example.

That we do not deal with a mechanical subject nor an administration of political, physical and psychological laws as do the other two professions mentioned, is a point to be remembered. The musical art is an agent of human expression. Yet it must be obedient to certain laws (castly demand and formed) of certain physical actions, standards of good taste and coherency, which must be known and obeyed to produce the best results. So it would seem that a real standard of musical education can be founded and firmly established, while a code of ethics, affecting the relations of teachers to each other and to their pupils, as well as to their duty to the world, must be formed as a guide to conduct. Otherwise its agents will never gain recognition in general education. Ethically the musical profession is most at fault through the autocracy of its in-

laws, no responsibility, there are no ethics. So, while the musical profession may outgrow the need of organization, it must begin to grow with the aid of it.

Rules That Set Free

IT IS nonsense to say that we cannot agree upon real standards in singing and in piano and violin playing. Each profession has its technique, not man-made in one sense but developed by the art through the art. If that is the case, certain natural laws of technique are essentials and must be obeyed for the best results. Schumann said, "the better we understand form, the more free we are." This acceptance of principle does not destroy individuality; it promotes it and saves endless time in gaining a technique, making the student ready to display his individuality and his originality. It is the first requirement for economy.

If these standards can be established, irresponsible criticism will cease or at least be minimized, and this irresponsible criticism is the curse of our profession. How many teachers of singing have the "only method"—looking askance at all other teachers, especially those in the same town? The medical profession could not establish its ethical code until it had established its standard of knowledge and practice. The same with the law, the oldest in ethical procedure of all the professions, even the church.

We shall never get observance of a decent rule of conduct to each other, we shall never establish a real responsibility to our profession, we shall never really develop the students who come to us in the best and quickest way, until we establish standards of learning, technique and esthetic ideals. Then the ethical code will come and be obeyed.

The real genius may make his own laws, but he always begins by knowing the old laws first as few others know them, and he discards them only when they interfere with his best powers. This is true of the genius in all walks of life. How did the reformers work? They had to know a law perfectly in order to break it with any force. So, let us not worry about the loss of individuality.

The Green-eyed Monster

ANOTHER cause for unethical conduct is the green-eyed monster—jealousy. One is jealous of another because the second has more pupils, earns more money, gets more pupils before the public, and so on. Where I was a student in Paris, one knew how this obtains, even in institutions where loyalty should be to the college or school of which the teachers are a part. But even in the schools and colleges, the teachers go to their own ways, meet but seldom and work solely and entirely for themselves. How silly it all is—worthless of a group of children squabbling over a piece of candy. It was a student in Paris, other teachers said to the great Marchese, the teacher of Melba, Eames and Calve, that she was a ruler of voices. The teachers said he was a ruler of voices. "A ruler of voices!" We seldom, if ever, hear of a piano teacher ruining his pupils'

or that you can be taught all that is necessary in three or four months, or that instruction by correspondence is an efficient substitute for viva voce teaching, is absolutely false and misleading. Though it is true that "Art is long, Time is fleeting," no student who aims high, and is satisfied with small steps in the right direction need despair. They will, in the long run, carry him farther and on safer ground than longer strides on uncertain footing.

Orchestral Innovations

By H. EDMUND ELVERSON

ROSSINI (1792-1868), the son of an accomplished horn player, liberated this instrument from its former restricted use and employed it freely for bright and appealing melodies. In the Alcehorn passages and echo effects of "William Tell," he elevated the horn to a position requiring great technical facility, making the adoption of valves obligatory. He was the first to write for four horns in an overture—thus eliciting the traditional outburst of one of his contemporaries. Along with this, Rossini introduced into his overtures solo passages for the various instruments of a brilliance heretofore unknown. Which makes his final contribution to the orchestral art to be of real consequence, regardless of the unfortunate superficiality and artificiality of much of his operatic creations.

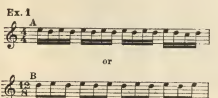
Among his other bequests to music Beethoven (1770-1827) molded the orchestra into its present complete structure and raised it to its present dignity. It was he who first displayed the possibilities of the violoncello, making of it a singing medium of passionate expression. Then for this orchestra he created the great masterpieces in a form which has given permanence to the organism. Such additions as have followed his era have in no essential manner varied its construction as a means of musical expression. It was he who raised the orchestra to its high and supreme estate as an instrument for the interpretation of the deepest emotions of the human heart.

How to Get the Right Number of Notes in Repeated Figures

By E. H. P.

"SPELL, 'banana,'" said the school teacher.
"B, a, n, a, n," answered the little boy.
"You have forgotten something; I'll give you one more chance."
"B, a, n, a, n, a, n, a, n, a, n."
"Wait! You can't spell it that way!"
"But I could if you stopped me at the right place."

The young musician often encounters exactly this kind of a difficulty in the rendering of figures consisting of a number of repetitions of similar groupings of notes, such as



To read every note singly and to keep track of them without losing one's place is almost a physical impossibility. The more one tries hard to do so, the more apt the eye is simply to make a blur of the page. There is a remedy for this, how-

ever-though not the one suggested by the school-boy in the "banana" story.

First, be assured that it is necessary to get the right number of notes. That which makes it necessary is that which also makes it easy—and this is nothing more nor less than the tendency for every measure to have the right number of beats and for the beats to follow each other in perfectly even time. If the student gets the wrong number of notes he will notice (if he counts with proper steadiness) that some beat is either hurried or slowed, or in an extreme case, that there is a beat too few or too many in the measure. The remedy is not to "give one's eye to the notes" but to count time steadily (of course playing the right number of notes to a beat) and to make sure that it "comes out even" with the counts of the measure. Thus, in "a" the four notes played on count one are repeated on count two and three and do not need a separate effort of the eye-lead. But at count four one must be alert for a change of form in the figure.

In "b" notice that the groups are not alike, except in general shape, but that each alternate one is reversed in direction. There are three eighth-notes to a beat (for such is the best way of counting 1/8 time, except when very slow) and consequently there are four beats in the measure.

If this figure was applied to 9/8 time only, not only would each group of three notes be reversed alternately but also the second measure (supposing the figure to continue on the same level) would be reversed in direction as regards the first measure. In this case, of course, the student would simply count three in each measure and be sure that the right notes were played in each count. To be sure it would be quite easy to analyze either of these cases simply, as a certain number of the repetitions of the figure would fit in with the proper counting of all figures, but the same principle applies to repeated notes. Thus, in playing an example like the following:



one should observe simply that the first beat is four D's, the second beat is four D's, and (which is important) the third group begins with a D. The danger-point is to be looked for at the spot where the repeated figure changes into something different. Any cloudiness of mind as to just where that point occurs is the most frequent cause of error.

Reading Chords Simplified

By SYLVIA WEINSTEIN

TO OBTAIN an ease in reading notes and also overcome the technical difficulties in a page of chord progressions, such as are frequently found in marches and etudes, play the top note of each chord, through one or more phrases, until the melodic outline becomes apparent. Then play these same notes in octaves, the lowest and highest note of each chord.

Next in order are the notes appearing between the octaves. Many of these either remain on the same line or space, or serve as the path of the moon, the paddles, or the water at regular intervals. With its oars cracking in the air locks. You see it shoot forward with a jerk at each pull on the oars, followed by a short

period of smooth sailing which is again broken by the next pull.



Though at first a substitution for the feeling for rhythm, these devices will ultimately lead to a true sense in the student's sense of time values.



Practical Memorizing

By RALPH N. B. GRAY

MEMORIZING should begin as soon as the piece is read over for the first time, for when it has been practiced until all the difficulties have been overcome, further study for memorization only becomes monotonous. It is natural, besides, that the piece shall be memorized in the process of mastering it.

Practicing the hands separately and dividing the composition into phrases, usually of four measures, enables one to watch the expression marks and to memorize them at the same time with little difficulty. It is important to concentrate on accuracy at the start in order that faults may not creep in to be eradicated with difficulty later. By learning a composition phrase by phrase it is possible to understand the message of it as a whole.

Beginning to memorize a piece from the first reading of it also enables the student to free himself from the tyranny of reading and re-reading notes and to

avoid the habit of watching the keyboard and the music alternating while practicing. Right readers say this method also gives assurance in playing.

Concentration is the heart of memorizing. When a student has mastered this, memorizing follows very quickly. So over, student should practice concentration every day as regularly as he practices his scales and finger exercises. He can practice concentration by listening to sermons, lectures, the radio, and by being attentive to the work he happens to be doing.

Memorizing should be practiced only early in the day, before the brain becomes fatigued, and it is a good plan to do only thirty minutes at a time. If the student plays over the section memorized frequently during the day, it will probably remain in his mind until the next morning's practice.

The whole piece should be memorized before it is given up even for one day. For this will save much time and extra study.

Making Note Reading Easy

By W. L. CLARK

1. DRILL for rapidity by having the pupil read simple passages as quickly as possible.
2. Before a new piece is taken up, give the pupil a few minutes in which to scan it, reading the notes over to himself.
3. Give frequent opportunities for him to read over compositions which he has never seen before.
4. Encourage him to memorize easy sections, for in this way he not only goes

over the material more often than he otherwise would but also begins to relate the tones with the notes themselves. Have the pupil get a few pieces noted perfectly. This stresses the importance of accuracy.
6. After the pupil can read the treble notes accurately, stress the bass and see that it is mastered just as thoroughly.
7. As the pupil advances, try transposition occasionally.

Row Boat Playing

By A. E. CAMPBELL

PICTURE a wonderful summer evening by a beautiful lake where the dark shadows are cast from the trees on the water's glassy surface. Silently a canoe glides across the path of the moon, the paddles, with their water at regular intervals, with its oars cracking in the air locks. You see it shoot forward with a jerk at each pull on the oars, followed by a short

period of smooth sailing which is again broken by the next pull.

When your pupil has a dream, melody which he plays unevenly, his playing to the row boat. Show him how his unevenness is spoiling the beautiful picture that his piece should represent. Stimulate his imagination by recalling the movement of the canoe.

A Self Help Lesson in Modern Pedaling

By PAULINE MALET PROVOST ORNSTEIN

GOOD PEDALING can be achieved only by the student who has learned to listen objectively to his own playing. No pedal markings will teach what can be learned during a few hours of the perpetration of the piano. If the pupil will but direct a sensitized ear towards the effect his pedaling produces, he will learn more than is contained in any treatise upon the use of the pedal. The core of what the hand and the pedal foot is the source of many subtleties.

If the first use of the pedal be guided by self-critical listening, an interrelation will be established between the ear, hand and foot, which will soon become subconscious and habitual. The teacher's province should be to help the pupil to hear and correct his own errors in pedaling rather than to note for him the proper points at which to lift or depress the foot. To prescribe and mark exact pedalings at first glance the easiest method of teaching, but it will not be constructive and will never develop that subtle adaptability which enables an artist to make the most of every instrument and situation. The reason is no reason why the student should not be shown at the outset how to time his use of the pedal to meet varying conditions. If his pedaling be guided by his own ear, he will inevitably do this, for his foot will act quite intuitively to protect his ears from the discomfort of discords that would be coincident with muddy pedaling.

With help the student will discover and be able to test through experience the exact points at which changes of the pedal are required. Even very small children will do amazingly subtle things if guided in this way to discriminate by ear between moments which demand the pedal and those at which sustained sound is unnecessary. As soon as their little feet can reach the pedal they should be encouraged to use it as a third hand to hold those notes not easily held with their tiny fingers.

Although many usages of the pedal may be explained, instinctive habits of good pedaling are most easily formed at an early age, and it is a mistake to withhold from beginners and children that assistance which the pedal alone can offer. If the pedal has been made proper use of from the beginning of study and carefully applied to simple things, it will rarely be necessary in advanced study to make corrections. Most students are simply unconscious of the confusion of sounds which they produce by bad pedaling. This is so only because they have not learned to listen to themselves. They must first be aroused to do this, and better pedaling will follow as a matter of course.

Prescribed pedalings should be left for the virtuous teaching advanced students. Here special effects will be desired and in all probability the pupil will be unequal to discovering the means for producing these. But preparatory work deals rather with the formation of habits than with special performance. An exhaustive acquaintance with the ordinary uses of the pedal is requisite before exceptional pedaling can be considered. The damper pedal is perhaps most frequently used as an aid to legato playing, and its employment for this purpose must be mastered first. Another of its elementary purposes is to insure rhythmic pulses. When these two uses are clearly understood and can be easily ap-

plied, the pupil is ready to proceed to more special pedalings.

The Mellowing Pedal

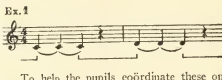
THE DAMPER pedal which has the greatest range of effects naturally attracts our attention first. Often misnamed the "loud" pedal, it is not used characteristically to effect loudness at all. It is mainly used for the purpose of connecting or affiliating notes which would be difficult or impossible to combine with the hand alone. To think of this pedal as loud suggests a totally false value. Its essential province is to sustain sound and in this and mellowing the separate elements of an accompanying chord.

A simple illustration will give a key to the use of the damper pedal in legato. Play the scale of C using the second finger on each note in turn. The notes will be by the nature of the fingering sound disconnected. But now, before beginning the scale, press the foot down on the damper pedal. Lift it only during the moments that the finger is holding down each key in turn. If this is carefully done the notes will sound perfectly connected. The foot should move down on the pedal just before

the hand is raised from each note. In this way the pedal will hold the note which the hand releases. When the finger plays a new note, the foot must be raised at exactly the moment that the new note begins to sound. If it be raised too soon there will be an instant of silence and the continuity of the legato will be broken. If it be raised too late the old and new notes will sound together and discord will result.

Now it happens that, when the pedal is used in this way, the foot and hand incline to act in opposite directions; that is, when the hand descends on a note, the foot rises and, when the foot ascends, the hand goes down. The contrary motions are at first confusing. There seems to be a definite muscular compulsion to raise the foot too soon and to put it down simultaneously with the finger. But this is the very thing which must be guarded against. The foot and finger must always supplement and never duplicate each other. If we wish to lift the finger, the pedal must go down to catch and hold the note before the finger leaves the key. Our only chance to lift the pedal without fear of breaking the continuity of sound is during that period when the finger is holding the note down. Indeed as each new note is played the

pedal must be lifted or the old and new notes will sound together and discord will result. If lifted at exactly the right moment, the pedal will connect and clarify perfectly, as in the following:



To help the pupils coordinate these opposite muscular activities, let him visualize a board extended across and above his foot and imagine the foot as playing up against the board at the same moment that the finger is playing down on the key. This mental picture sometimes makes the contrary motions seem less contrary and more identical.

In the above exercise, once the new note has sounded and the pedal has been cleared, the damper may be pressed down again as soon as seems convenient. Far greater exactness is required here in the timing of the up pedal than the down. In fact it will facilitate legato playing if the student will think of the pedal as normally down, only to be lifted momentarily when a change of chords or notes invites or demands clarification.

Before approaching any complex problem of pedaling, it will be wise to practice the simplest exercise, changing the results by ear until a perfect legato, free from discord, is obtained.

A more difficult example of the legato pedal is to be found in the playing of large broken chords for the left hand when these appear in slow tempo. Suppose that all the notes of such a chord cannot be reached by the hand at the same time. It is the province of the damper pedal to hold the lowest bass note while the hand leaves it to play the upper notes of the chord. Here a much more skillful pedal is required. It is possible to dwell upon the lowest note for only the fraction of a second; yet within this time the pedal must be lifted and depressed again before the note is released. The foot may remain up but a moment, yet in that moment complete clarification of the new harmony must take place. For example:



must be played as if it were written thus:



and the pedal used as indicated. Only in this way will the full sonority of the chord be sustained. Note that the right hand is played immediately after the bass note, and the upper note in the left hand is



PAULINE MALET PROVOST ORNSTEIN

allowed to follow. Only when played thus can the pedal function properly in slow tempo. If the hands are combined in the more usual way:

Ex. 4

either the legato quality of the melody will be sacrificed or the bass note will be lost, thus destroying the clarity of the harmonic progression. The chord obviously cannot be rolled at great speed because of the quiet mood, and this would be the only other means of achieving continuity.

Correct use of the pedal often makes possible a simplified fingering. Consecutive fifth fingers or thumbs can be used in playing a melody and yet a perfect legato will be maintained by the pedal. For instance:

Ex. 5 Schumann, Romance

will sound perfectly legato if pedaled as indicated. Awkward positions will be avoided and the choice of strong fingers will make it far more effective than if the notes had been connected by means of the hand.

It is well to study the pedal first in some piece which is technically not difficult. Children may use it from their earliest lessons on easy pieces. For older beginners and students, the *E minor Prelude* of Chopin presents an excellent opportunity for studying the pedal in legato. The left-hand chords here change continually, and, because of the repeated notes, will certainly sound disconnected unless the pedal is used with care. Every time one of the notes in these chords changes, the pedal should be lifted and pressed down afresh. For example:

Ex. 6 Chopin, Prelude E Minor

Sometimes an effect of freedom and breath can be obtained by lifting the pedal with each note in a portamento melody. The impression will be of legato, but of a legato different from one produced by the hand. For example:

Ex. 7 Liszt, Liebestraum

There are times when the damper pedal is not for legato but for the purpose of accentuating a rhythmic pulse. Its management for this purpose is the exact opposite of its legato use. Since its objective is now merely to intensify and redouble the accent made by the hands, it will coincide in direction with the downward motions of the hands, and it will in general remain down only for short periods. A good example of this is the following:

Ex. 8 Bach-Saint Sæns, Gavotte

Here, due to the more rapid tempo, the top note of the right hand is played with the upper note of the left-hand chord. At this tempo the left-hand notes are so nearly simultaneous that the pedal can catch the entire chord clearly. Later in the same composition appears an octave passage which should be pedaled thus:

Ex. 9 Bach-Saint Sæns, Gavotte

Note that the pedal here remains down on four consecutive notes; the tempo, however, is so rapid that this is not objectionable, and the following four notes are without pedal so that there is time for everything to clarify before the pedal again goes down. Here the pedal's only value is that it adds to the accent and prevents the passage from sounding dry.

The tempo at which a passage is to be played largely determines its pedaling. By no means is it always necessary to change the pedal on each note. It is necessary, however, to clear the pedal entirely at every point of definite harmonic stress. Passing notes and even passing harmonies may under certain circumstances be carried on one pedal. This usually appears in rapid tempo where the confusion will last no longer than an instant. For example:

Ex. 10

Ex. 11 Liszt, Liebestraum

Here, if the metronome mark is set at 80 to the half note, it may be pedaled as indicated above. If, however, the metronome be set at 80 to the quarter note, it would be pedaled as follows because of the slow tempo:

Ex. 12 Grieg, Holberg Suite

The matter of tempo also enters into such cases as the following:

Ex. 13 Liszt, Liebestraum

Here, even though the chord does not change on the second and fourth quarters, such a volume of tone will have been accumulated, due to the number of notes and their rapidity, that it is wisest to lift the pedal and to allow the reverberations within the sounding board of the instrument to subside as we approach the new harmony. If this be not done, echoes of old chords will be caught on the new pedal, and these will muddy the chord progression.

Occasionally the damper pedal may be vibrated rapidly up and down to thin out an accumulation of tone without actually losing it, as in the following:

Ex. 14 Liszt, Liebestraum

Care must be taken then not to lift the pedal entirely. This half pedal, with or without the vibrato, is useful in holding

hass notes while releasing weaker upper notes. The vibrato pedal is effective also in *marcato* trills where a gradual *diminuendo* is desired. The half pedal is used often, particularly in modern music. Sometimes, as in the following (as well as Ex. 7):

Ex. 15 Liszt, Liebestraum

a lovely and unusual effect is obtained by clearing the pedal a moment late. This can be done only under rare conditions, but there are times when the late lift thus produced is most effective, since it lasts but an instant, and the clear harmony emerges as from a tonal mist.

There are almost endless effects that the student will enjoy discovering for himself. Individual research with the foregoing principles in mind should yield a rich reward.

The soft pedal is best used for its sordest effect rather than actually to diminish the amount of tone. A beautiful *pianissimo* can be made wholly without aid, but this pedal does lend a quality and peculiar color which constitutes its most important function.

The middle pedal is rarely employed, as most of its effects can be obtained through skillful management of the damper pedal. It may, however, prove convenient in some very special cases, as is the following, where the bass notes should be held and the upper notes should sound detached.

Ex. 16 Bach-Saint Sæns, Gavotte

A sensitive ear and developed taste remain the only guides. Acoustics of instruments vary, as do those of halls. All possible shades of difference can be sensed but cannot be taught. No man can give a rule for the contemporary factors that affect all playing. But if these conditions be not properly appraised and allowance made for them, much of the beauty of an otherwise good performance will be forfeited. Hence the importance of training the ear to a highly self-critical attitude cannot be overestimated.

SELF-HELP QUESTIONS ON MRS. ORNSTEIN'S ARTICLE

1. What are the two most common uses for the damper pedal?
2. How may the opposite movements of hand and foot be coordinated?
3. Formulate two general rules for raising the pedal.
4. What is the result of rapidly vibrating the damper pedal?
5. In what cases is the middle pedal to be used?

It would almost seem that the more minute a sign is the more varied and numerous are the services it renders to musical notation. The dot is an instance; it forms, or is an integral part of, at least seventeen musical signs, falling naturally into five groups representing as many separate functions:

1. Time and rhythm: The dot was a constituent element in no fewer than ten of the fifteen characters which formed the *neumes*—that system of lines, angles and curves which from the eighth century (some say fourth) to the twelfth gave approximate idea of the accent and melody of ecclesiastical chants. The germ of the modern staff appeared about 900 A. D., and four hundred years later the dot reappeared. This time it was used as a separate sign with four meanings. Three of these could be made clear by a lengthy excursion into medieval time-systems long obsolete. But one of them, the *Punctus Impunctuatus*, survives to the present day with its original function—that of prolonging a note one-half.

For four hundred and fifty years or thereabouts the dot remained isolated and single. But by this time rhythms had become much more complicated, and a dotted note was frequently given seven-quarters of its undotted value. To remove the uncertainty which this occasioned, Leopold Mozart added a second dot, half the value of the first, and his still more famous son, Wolfgang Amadeus, a pioneer in rhythmic intricacies, added a third. Each dot is half the value of its predecessor, and though three is the usual limit, and even that number not often reached, it is interesting to note that no number of dots would ever double the value of the note, each dot giving exactly half the time length necessary for that purpose.

Position of Dot
IN THE WRITING of dots a question arises as to their position, both on the horizontal and perpendicular planes. Shall they be placed immediately after the note it prolongs, or where a note-head would be written if a tie were substituted for the dot, that is, in the part of the measure proper to the beat it represents? Also, shall a dot be placed in the same space as the note it prolongs (or next to it if the note be on a line), or in the space nearest the note which follows it in the same voice-part?

It will be seen from the following example from his study *The Lake*, Ex. 1

Ex. 1

As an identical sign with a very similar interpretation was once used in printed music to indicate an ornament called the *bebung*, but it became obsolete when the pianoforte superseded the clavicord on which alone it was possible of execution.

3. A dot under a semi-circle has been used since the early sixteenth century to indicate a pause on a note or rest. Over a double-bar it has the same meaning as the word *Fine*, indicating that the movement ends there after a return from a further section to the beginning.

To Indicate Varieties of Touch
4. **S** TACCATO. It does not appear to be known who first placed a dot over or under a note to indicate it detached from the next note. So, before assuming that this was done by any particular early writer, we must be sure that the copy in which the dots are to be found is an original edition, and that the mark was not added by an editor. As a definite diminution of length to about one-half the written value is now assigned to the dot, the question arises why it should

The Romance of the Dot

The Seventeen Functions of Music's Smallest Sign

By CLEMENT ANTROBUS HARRIS

There is a rule on the point, but it is apparently little known, and perhaps still less appreciated. If the note next to the dotted one is *higher* than its predecessor the dot should be in the space above; if lower, in the space below. Many cases arise in which a note belonging to two voice-parts and having two stems is dotted; and the question arises, "Does the dot apply to both notes or one, and if only one, which?" Of course, careful analysis will answer the question, but sometimes the instant placing of a dot sends the sight-reader off on a false scent. Take the following extract from Henry Smart's *Festive March* in D, for instance:

Ex. 2

Anyone playing it for the first time might easily suppose the half-notes to be dotted. But analysis shows that the dots apply *exclusively* to the eighth and quarter-notes; they should therefore have been placed below the notes, except in the case of the last note but one—E.

It may be added that it is not now customary among careful writers to represent an accented beat by a dot; a note-head is much more impressive to the eye:

Ex. 3

(The quotation from W. S. Bennett affords an apparent but not real exception to this rule, the lower part being synopetized).

2. The dot is used in manuscript music to represent the division of a note into as many equal shorter notes as there are dots. The idea is to save time and space, but the device is not very effective for either purpose.

Ex. 4

An identical sign with a very similar interpretation was once used in printed music to indicate an ornament called the *bebung*, but it became obsolete when the pianoforte superseded the clavicord on which alone it was possible of execution.

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be used at all—why not write a note of the exact length desired? The answer is that this plan would require two characters, a note and a rest in place of the present one dotted note; or three characters, a note and two rests; in place of a *staccatissimo* note with its dash!

5. *Symmetrical*. The invention of this sign, is attributed by some writers to W. A. Mozart (1756-91), and by others to composers of the early half of the century in which he was born; but these latter do not quote instances. Where a single note is to be played with this touch a short, straight stroke is placed over the dot instead of a curved line, thus: ~. This is because a curve would make the sign identical with that used for a pause: ~. But confusion has overtaken this sign even in this qualified form, for it has since been invested with a very different, indeed opposite, meaning, which will be considered presently (see 7).

6. *Mezzo-staccato* with *Accent*. It may be objected that, as a dot over or under a note alters its *duration* (just as does a dot *after* it, though in the opposite direction) the uses of the little sign which we are now considering should have been included under the heading of "Time and Rhythm."

But a close examination of the music of classical writers shows that in at least many instances, if not all, an incisive touch, as well as the shortening of the notes, is intended. The evolution of notation is always in the direction of greater refinement, distinction, and detail; and some recent composers have added a straight line above dots to indicate *mezzo-staccato* with *accent*.

Ex. 5

7. *Forcè-tenuto* and *Marcato*. More recent developments of the use of the dot, tend to express the very opposite of its earlier meaning when associated with time and touch. When a dot is used in conjunction with a separate straight stroke for each note, the intention is that the notes should be given their full value, together with a *forte* tone. The same sign is used for *semi-staccato* on single notes and for *marcato*.

Ex. 6

8 and 9. **To Define Pitch**
IT WILL probably take even a veteran musician a moment or two of reflection to recall any case in which a dot is used in connection with the notation of acuteness and gravity in sound. Yet there have been two such cases, and one is still a very frequent occurrence. Our three clefs are simply the letters F, C, and G, "write large" and ornately. They directly indicate the pitch of a single line only; but as they extend over two staves, or most of it, this line is not always easy to recognize; consequently, in two cases, the F and C clefs, dots have been placed above and below the clef-line to make its identity obvious:

Ex. 7

Sometimes this sign is employed over the usual notation, especially in hymn-tunes, to show the point at which the repetition of words begins.

Ex. 8

17. *Repetition of a word or words:*

Ex. 9

18. *Repetition of a group of notes:*

Ex. 10

Dots are likewise used in music as signs of continuance in the following ways:

10. *Continuance of a syllable over two or more notes.* Strictly, they should be used only when the syllable is a complete word or the last syllable of one, hymns being used in other cases:

Ex. 11

11. In one case dots are used for the same purpose in the making of a slur: This is when two or more verses of a hymn or song are written under one version of music. The slur applies to one or more verses, but not to all.

Ex. 12

12. *Duration of an increase or decrease in tone.* Cresc..... Dim.....

13. *Duration of a change in pitch:* 8va.....

As a Sign of Repetition
14. *Repetition of a section*

In modern music the dots are often placed in only two spaces, the second and third. The writer is strongly of opinion that both plans should be adopted, but on a discriminating basis, so as to avoid confusion with prolongation-dots. If the last bar of the section ends with a four-note chord, two dots should be used; if with a two-note chord, four dots should be used; if with a three-note chord, four dots will best avoid confusion, since one cannot dot more notes than there are in the chord, but one frequently dots fewer. In most cases the function of the dots is quite clear—at least it can always be worked out—but there are cases in which the above rule would render accuracy much easier in reading music than sight, especially if it is closely printed.

15. *Repetition from some note other than the first:*

Ex. 13

The direction to repeat from this sign, *Da Capo*, or simply *D. C.*, is quite frequently misused, being used where there is no *Da Capo*, or *D. C.*, repeat from the beginning, is meant.

16. *Repetition of a group of notes:*

Ex. 14

This abbreviation is very largely employed in stringed band music.

17. *Repetition of a word or words:*

Ex. 15

18. *Repetition of a group of notes:*

Ex. 16

Sometimes this sign is employed over the usual notation, especially in hymn-tunes, to show the point at which the repetition of words begins.

Thus there are seventeen distinct signs in music of which the dot forms the whole or a part!

SELF-HELP QUESTIONS ON MR. HARRIS'S ARTICLE

1. When should the prolongation dot be placed below its note?
2. Why should not an accented beat be represented by a dot?
3. Why is the use of the staccato dot on economy?
4. In what capacity does the dot affect accents or gravity of sound?
5. How may repetition dots be placed to avoid confusion with prolongation dots?

Memorizing by Strategy

By E. R. C. KYLE

Poor eyesight and good memories often go together, but this does not seem to apply to poor eyesight that has been properly spectacles. Then memory relies once more on vision, and when this is withdrawn, inaccuracies result. By dispensing with glasses, however, a valuable drill may be carried through.

Any piece the student wishes to memorize should be practiced until it can be played well. Then the glasses should be taken off. With the notes looking blurred the student can follow the lines up and down but cannot see distinctly which notes they are.

Then, before beginning to play, he is obliged to fix in his mind the order in which the piece is written and on what notes it begins. Then, knowing where to start, it is easy to follow the blurred line up and down. Presently the student requires a measure of grace-notes. The glasses will need to be used to find out just what notes these are—notes which the student has probably been playing for a week but has never really seen before. He fixes that measure in his mind because it is too much trouble to be continually putting the glasses on and off. Then all goes well until he comes to the inevitable difficult part, when he must put on the glasses again and see how that peculiar passage really is played.

A few times like this, on different days, and all the parts of a piece of music are so imbedded in the student's mind that he cannot forget them even if he tries. He knows the signature, the key notes, the runs and difficult places and how the easy rhythm is played. He can analyze that score, telling where the second and third parts with their changes of signature occur, whether he is driving a car or planting bulbs; for, after all, memorizing is really a matter of concentration.

A Young Master's Instruction Books

By ANNETTE M. LINGELBACH

A STRENGTH list of books for the young teacher just starting out are Billroth's *First Lessons*, Streablock's *Twelve Melodious Studies*, Opus 63 and 64, Jessie Gaynor's *Miniature Duets*, Burgmüller's *Opus 100*, the first Heller book and Selman's *Album for the Young*. Also in this list may be included Jessie Gaynor's first book of *Miniature Melodies*, taught entirely from memory.

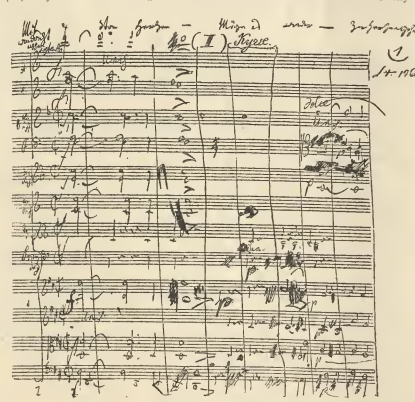
These books are in the range of the teaching ability of any instructor. They will appeal to the child's sense of melody, are delightful recital pieces and will win the liking of the parents—all essential points in the building up of the young teacher's reputation.

Symphonic Music

"THE BAYREUTH Festival Album," *"Parsifal," Transformation Scene, Grant Scene and Flower Maiden's Scene* conducted by Karl Muck; *"Parsifal," Introduction to Act 3, Good Friday Spell* with Kipnis and Wolf as soloists, conducted by Siegfried Wagner; *"Siegfried," Forest Murmur, Introduction to Act 3, Fire Music*, conducted by Hans von Hoesslin; *"Rheingold," Entry of Gods into Valhalla with Rhinemaidens, "Walkure," The Ride with Valkyries*, conducted by von Hoesslin (Columbia).

It is a great achievement to have recorded this series of discs in Wagner's own playhouse, during the course of the Festival this past summer. The fame of this playhouse at Bayreuth is world-wide. It was built in 1872, through the generous influence of his friend, the King of Bavaria. With its actuality Wagner realized one of the crowning dreams of his lifetime—a *Festspielhaus* devoted solely to the production of his own works, those poignant music dramas that were to make his name so famous.

Here, the ideal presentation of that musical cycle known as the "Nibelungen Ring" is given as the composer himself wished it. Here, that mystical and fervent *Parsifal*, the ultimate pinnacle of his creative genius, is unforgotten by the Symphony conducted by Leopold Stokowski (Victor). This suite is captivating music definitely belonging to the theater. Composed originally for the Russian Ballet, it has since been revised into a symphonic suite. Stokowski excels in this type of music, which is written in the modern idiom. It is somewhat melodically de-



FACSIMILE OF THE BEGINNING OF THE ORIGINAL SCORE OF BEETHOVEN'S "MISSA SOLEMNIS"

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

portrayal of scenic pictures that seem to rise from out an ideal world of dreams setting before you a noble art's most skilled illusion. . . . The realization of this as an artistic purpose impresses one with the extraordinary genius of Wagner. It was he, in fact, who designed this playhouse. A Wagner Festival in this *Festspielhaus* attracts musical pilgrims from all parts of the world; for it is indeed a momentous occasion.

Karl Muck, the conductor of the first five discs, will be remembered by the people of this country for his unrivaled leadership for eight seasons with the Boston Symphony Orchestra. Under his guidance it reached an acme of perfection unequalled by any orchestra of that day. His interpretation of "Parsifal" has been termed by numerous critics the "ultimate" and "unimpeachable" reading of this score. It would not be amiss to say that those three five discs are worth the price of the whole album. Therefore to criticize any of the others would be distinctly paradoxical. However, I must mention that in several cases the sudden and detached cadences require a number of auditions to accustom one to them.

The Fire Bird

"THE FIRE BIRD Suite" (Stravinsky), played by (Sinfonietta), played by (Sinfonietta) Symphony conducted by Leopold Stokowski (Victor). This suite is captivating music definitely belonging to the theater. Composed originally for the Russian Ballet, it has since been revised into a symphonic suite. Stokowski excels in this type of music, which is written in the modern idiom. It is somewhat melodically de-

tached, prismatic in its harmony and feverish in its rhythmic dynamics.

Musical such as this is so essentially related to the theater that a short analysis will undoubtedly prove helpful. As a ballet, the stage picture discloses an enchanted garden, mysteriously lighted. After the mutterings in the strings at the opening, the Fire Bird enters. Needless to say, she is a glorious creature of flaming feathers. A young Prince hidden in the garden captures her, but she obtains her release by giving him one of her magic feathers. A group of maidens with a lovely Princess enter and dance, playing a game with golden apples. At dawn they disappear. The Prince is searching for his numbers. If the symphony or orchestra is to attain its highest possible artistic stature it can be only by accepting the finest symphony orchestra as its pattern and model.

The foundation principles of good band performance must be purity of tone, intonation, flexibility of tone, correct dynamic compass, tonal balance, correct phrasing, musical expression and artistic interpretation.

While jazz is neither taught nor tolerated in public school music teaching, yet it has had a baneful effect upon many student players in that many of them have been led to emulate the persistent vibrato as employed by many jazz players. While this is permissible in jazz orchestras, it should never be tolerated in a concert band. Beautiful tone is the first requirement—without it, the most facile technique can be of but small value.

Piano Recordings

MOLLY on the Shore (Grainger) and *Grange's Song* (Grainger), played by Percy Grainger (Columbia). Grainger's piano discs are rare gems. This artist is not only a worthy interpreter but also a fine composer. His *Concerto in A minor*, for piano and orchestra (Grieg), played by Arthur de Grieg and the Royal Albert Hall Orchestra (Victor). The Grieg concerto is a truly heroic composition, one of the few large works from this "miniature Viking."

It is interesting to know that this pianist was a close friend of the composer. He gives his performance an authoritative imprimatur. This concerto has an instant and arresting appeal, with its impelling opening and that first agitated, dance-like melody. De Grieg interprets the music with movement and dexterity, changing from the mood of this first theme to the romantic beauty of the second with artistic skill.

The second movement, like the haunting and plaintive beauty of the Noce, which is heard in so much of Grieg's music. In the last movement De Grieg brilliantly interprets the changing rhythms and

(Continued on Page 405)

THE ETUDE

A FINE concert pianist was heard to remark after a recent band concert that he "had not known it was possible for a band to play so softly, so beautifully and artistically," and that he "had thought such highly artistic results were possible only with the symphony orchestra."

As a matter of fact, the concert band, to remark after a recent band concert that he "had not known it was possible for a band to play so softly, so beautifully and artistically," and that he "had thought such highly artistic results were possible only with the symphony orchestra."

It is true that the band is expected to play lighter and more diversified programs than the orchestra, yet this fact does not mean that the band should not exercise the same carefulness in the presentation of its numbers. If the symphony or orchestra is to attain its highest possible artistic stature it can be only by accepting the finest symphony orchestra as its pattern and model.

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While jazz is neither taught nor tolerated in public school music teaching, yet it has had a baneful effect upon many student players in that many of them have been led to emulate the persistent vibrato as employed by many jazz players. While this is permissible in jazz orchestras, it should never be tolerated in a concert band. Beautiful tone is the first requirement—without it, the most facile technique can be of but small value.

The players should be trained, both individually and in ensemble, in great flexibility of tone. They should be able to make a diminuendo from *fortissimo* to *fortissimo* without a change in quality of tone and without *flattening*. They should likewise be able to make a crescendo from *pianissimo* to *fortissimo* without *sharping*. The careful practice of correct musical exercises in ensemble will more quickly develop good tone, intonation, sustaining power, dynamic flexibility, than any other phase of rehearsal methods.

Dynamic Range

THE MAJORITY of our bands develop a dynamic range from *mf* or *mp* to *triple forte* (*fff*), whereas it should be from *pianissimo* to *fortissimo*. The band that wishes to be distinctly "different and better" should strive to develop the ability to play a real *pianissimo* in tune with good sustained quality of tone. Only the good bands can do this, while the very poorest bands have no difficulty in playing loudly. A weakness displayed by ninety per cent of the bands in our contests is an inability to play the *triple piano* passages as they are marked. They lack dynamic contrast—their performances are too colorless.

Some bands are lacking in regard to tonal balance. They are unable to attain that fine adjustment whereby each part of the ensemble is given its requisite prominence, no more and no less. Too often, each part is playing at the same volume, so some voice is permitted to become predom-

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Ideals in Band Performance

Preparing for Contests and Concerts

inant, though it is a purely harmonic part and should be subordinated to the melodic voice. There are often too many "soloists" who feel more vain ambition than musical feeling and judgment. The band conductor should instill a feeling of team work and an understanding that each player is but an essential part of the complete ensemble and that *over-playing* on the part of a single player can mar the entire organization. Melodic parts should predominate; accompanying parts should be subordinated. The ensemble must maintain a distinction between *foreground* and *background*, if the resultant musical portrayal is to be true to nature.

In many organizations musical expression is largely the "unknown quantity." They have not been taught how to give proper weight and length to notes. They ignore the fact that the emphasis to be given a note is dependent largely upon its relative length and pitch and not wholly upon its position in the measure. They do not know that certain notes in a phrase may need to be shortened, while those of a different character in the same phrase may require that they be well sustained. A knowledge of musical expression is also entirely essential to high class performance and a lack of it is always evident in any colorless, monotonous performance.

Before a band can hope to perform music in an intelligent manner it must be taught the underlying principles of musical phrasing. Phrasing gives definiteness of form and beauty of outline. Until one learns to discern the *crescendos*, *diminuendos*, *accelerandos*, *ritardandos*, and other musical passages concealed in most phrases, he cannot hope to give a true interpretation. They are equivalent to the proper inflection of the voice in reading—the observance of the marks of punctuation.

Correct Breathing and Bowing

IN ENSEMBLE performance the most rudimentary principle of phrasing is that of correct breathing and bowing—merely the separation of phrases. Yet even this is often neglected—players often breaking up phrases for the purpose of taking breath. Such a habit betokens an absolute ignorance of music and is as senseless as a reader taking breath between the syllables of a compound word.

Richard Wagner wrote that "the whole duty of a conductor is comprised in his ability always to indicate the right tempo." He also wrote that "the right comprehension of the melody in all its aspects is the sole guide to the right tempo." Yet tempo proves a great stumbling block to many conductors. I recall having heard some excellent bands play the beautiful flute duet, *Andante con moto* of the *Pique Dame Overture* in the style of a stilted gavotte—making it as beautiful and as enchanting as a geometrical problem. Other bands played a majestic grand

march almost in the tempo of a military march, thus robbing it of its nobility of character.

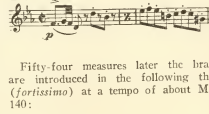
The duty of the conductor is to interpret. To do this properly he must study to attain a logical and artistic interpretation of the composition. Unless he engages in research, learning something of the history of the composer and the tradition concerning the composition, and brings to bear a thorough musicianship and an active imagination, he is not likely to offer a true and effective interpretation of any composition of real merit.

I have known an organization with the most complete and well-balanced instrumentation to play a difficult number without any hesitancy or technical errors, yet secure a rather low rating, due to a mediocre interpretation, lack of tonal balance, good expression and so forth. Had the director engaged a competent conductor to coach him for one or two rehearsals, his band would have won much higher rank.

If our bands and orchestras are to make the advance expected of them, their conductors must study to learn more and more about the fine art of teaching and interpreting music. In the performance of much of the standard literature for band and orchestra, a conductor, if he wishes to stand out of the crowd, needs to inject more of artistry and imagination into his interpretations than has been done heretofore. There is real musical merit and worth in many of the old fashioned overtures such as *Post and Peasant*, *Light Cavalry*, *Orpheus*, *Morning*, *Night and Night in Vienna*, *Stradella*, *Zampa* and *Raymond*, but this inherent value is sometimes too generally accorded them.

The closing movement of *Zampa* overture opens at a tempo of M. M. 90 for woodwinds in hand or strings in orchestra:

Ex. 1



Ex. 2



If this movement is played with a gradual crescendo, it sounds up to the introduction of the brass figure it will serve to eliminate the abrupt and disturbing change in tempo. The general

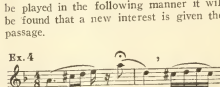
effect will be far more pleasing and logical.

The same point will apply to the third movement of *Raymond* and other overtures having movements of similar character. In the *Raymond Overture*, second movement, the following passage occurs:

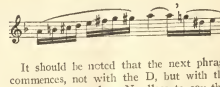
Ex. 3



Ex. 4



Ex. 5



It should be noted that the next phrase commences, not with the D, but with the group of sixteenths. Needless to say this should be beaten four in a measure.

In the *Marinella*, *Gobsekie's Overture*, the following dramatic passage occurs:



Generally, the snare drum is the only percussion instrument called upon to assist in building the crescendo. The cymbal is supposed to represent the drop of the drumsticks.

The cymbal is played with a great crash and the tympani roll with a subsiding dimando.

This passage represents a highly dramatic moment and should be presented in a realistic manner such as will portray the gruesome event. A roll on bass drum and cymbal (suspended or on cymbal stand) will add very greatly in attaining the tremendous crescendo required. It should be so tremendous that it leaves the audience holding its breath just as the Parisian crowd held its breath as it realized that the fall of the guillotine was about to end the inglorious career of their tyrannical ruler.

The slithering descent of the knife should be represented by "sliding cymbals"—not by a crash. The ghastly roll of the head down into the basket should be

(Continued on Page 397)

Shall Johnny "Take" Violin or Piano?

By HOPE STODDARD

*A Family Debate of Real Interest
in Hundreds of Homes*



IT happened to the writer, who is about as average as they make them—and therefore, likely enough, it has happened to others. When Johnny (we'll call him Johnny) is eight years old, or maybe just six or four, his parents gather around him some fine evening and discuss him until his coat buttons glow with embarrassment and he begins to feel like a disembodied spirit—so little do his opinions seem to count. The question under discussion is, "Shall Johnny Take Violin or Piano Lessons?"

Once the instrument is bought, be it piano or violin, the outlay for lessons and repairs is, in either case, about equal. Therefore the difficulty lies not in the financial field. The point is that one or the other of the instruments must really be better able to benefit Johnny musically, ethically and socially. On this plane the discussion is carried forward.

The Piano

THE instrument of harmony, of tonal combinations, progressions, modulations, cadences—the piano forms the groundwork of musicianship. The keyboard system is a representation of the modern scale system upon which compositions of all the great masters have been based. So indispensable is pianistic training in the art of composition that history gives scarcely a single instance of a great composer who did not play the piano well—and many of them—Chopin, Liszt, Beethoven, Mozart and Bach—were keyboard virtuos.

Piano lessons are made compulsory for vocalists and instrumentalists, in the best music schools, for the reason that only so can harmonic sense be developed. Improvisation is in its proper sphere at the piano.

Being a staccato instrument, the piano requires a multitude of separate notes to produce the illusion of continuity. To meet this demand constant activity, alertness and strength are required. Perfect coordination between the hands is necessary, since each must supplement the other. "Finger patterns" with their development of the visual as well as the oral sense, are most adaptable to the piano. The feet, as well as the fingers, are made to "think for themselves" through their manipulation of the pedals.

The piano is an orchestra in itself, ranging from the majesty and power of the bass instruments to the lightness and delicacy of the sopranos. Its great tonal range makes it the necessary adjunct of violinist and singer on the concert stage. But the piano stands complete and sufficient in itself.

Though the pianist finds himself to be indispensable in social gatherings and concert halls, he also learns the lesson of modesty when he accompanies an instrumentalist, for here, by listening for the slightest expressional changes in the soloist, he learns to be a good follower as well as a good leader. And it is a saying, "A good slave makes a good master."



The discussion has become rather strenuous and Johnny's parents and aunts and uncles decide that it is time the child was in bed. So he goes sleepily up the stairs. But, as the last sounds of the outside world seep through his pillow, he seems to see himself marching proudly at the head of Sousa's band, with a red uniform on and playing **A BIG BRASS TRUMPET!** All hail, Johnny! may he discover early in life the great value of music!

The Violin

WE hear of stories in which a virtuoso makes a dying request that he be buried with his violin in his arms. This illustrates the feeling of intimacy that exists between player and instrument. The violin is the faithful dog—may, the child, of the player. The bow is a fine-haired bird, that paints notes as skillfully as a Japanese artist paints his rushes and birds.

The left fingers reveal pitch by approximating, as only artistic impulse can, the tonal image existing in the mind. "Perfect intonation" is a precious jewel to be searched for through hours and hours of patient practice and to be preserved with religious fervor.

As a legato instrument, the violin realizes absolute purity of tone, with the possibility of expressing the subtler emotions. There is a rainbow of colors on the violinist's palette—serenity, gayety, exaltation, gravity, sorrow and great joy. We wonder if it is a coincidence merely that his chosen position is standing upright—one of exaltation.

For such a variety of moods great delicacy and agility are required. There is no instrument that demands more flexibility in the right wrist as it manipulates the bow left and right, up and down, and across the strings. Two hundred strokes can easily be enumerated, and great violinists have computed the number as being in the thousands. In one single bow-stroke a multitude of precepts must be kept in mind.

The fingering of the left hand calls for absolute precision and never-ending activity. In striving for the perfect tone (always held in his mind's ear) the pupil attains a great lucidity of thought.

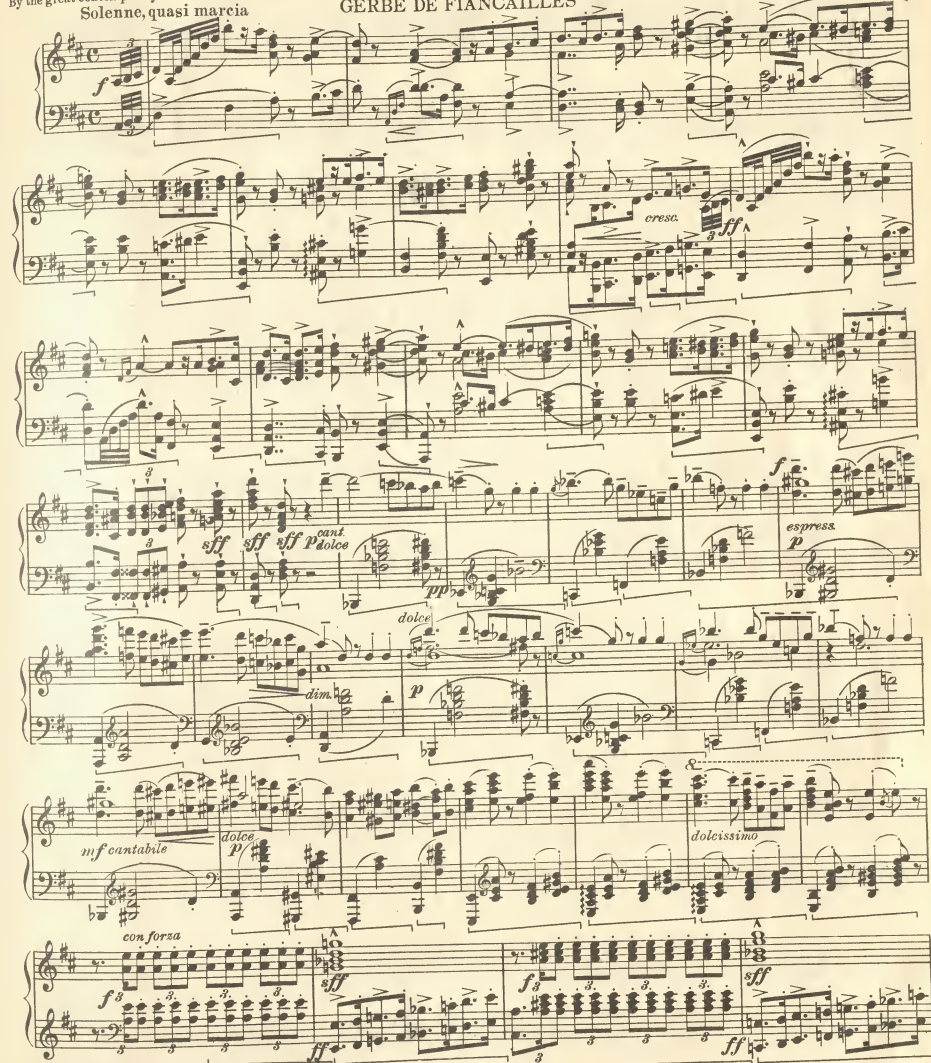
As to the child's chances for future employment, the violin is the solo instrument in an orchestra: it bids fair to be the instrument of the countryside, where pianos are few and piano tuners almost unheard of.

The violin has the rare advantage of improving with use and age. It is therefore as good an investment as property or bonds. But it must be well cared for, and here again the pupil is taught principles of cleanliness and carefulness.

BRIDAL WREATH
GERBE DE FIANCAILLES

ED. POLDINI

A gorgeous modern *Wedding March*.
By the great contemporary master. Grade 6.
Solenne, quasi marcia



CANTILÈNE ITALIENNE

In a very characteristic Italian rhythm. The composer is an Honorary Professor of the Paris Conservatoire. Grade 3½.
Animato-grazioso-leggiero M.M. ♩ = 144

PAUL ROUGNON

THE TWO COMPANIONS

By a very popular French composer. Two well-contrasted themes. Grade 3.

VICTOR STAUB

Allegretto M.M. ♩ = 108

pizzicato

f

p

L'istesso tempo

p cantando

rit.

mf

Fine

p

cresc.

f

ff

D.C.

Ecossoises in Scotch style. The lighter pieces of Beethoven are coming with much favor.
Grade 4.

ECOSSAISES

L. van BEETHOVEN

Vivace M.M. ♩ = 192

p

cresc.

f

ff

mf

allarg.

a tempo

espress.

p *poco a poco accel. cresc.*

f *mf* *p* *poco rit.*

a tempo *cresc.* *f* *p* *mp* *p*

mf *f* *f* *f*

molto cresc. *mf* *p* *rit. con grazia*

In modern French style, some striking modern harmonies are introduced, in a most tasteful manner.
Grade 4.

Allegro scherzando M.M. ♩ = 72

VALE MODERNE

R. S. STOUGHTON

f stacc. *mf* *Valse moderato*

mf *molto espressivo* *Fin*

Piu animato *f* *rall.*

a tempo *rall.* *D.S.*

TRIO

mf *molto espressivo* *Ped. simile*

rall. *D.S.*

FESTIVAL POLONAISE

FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 3

The melody is to be played connectedly, and it must stand out against the accompaniment. The pedal markings are to be observed carefully. Grade 3 $\frac{1}{2}$

Marziale M.M. = 108

f

sfz

Fine

cantabile

cresc.

1

2

p

sfz

f

sfz

dolce

p

sfz

mf

cresc.

energ.

f

sfz

sfz

f

cresc.

f

p

D.C.

A DOUBTING HEART

ADELAIDE PROCTOR

MARIAN MALCOLM

Moderato

moderato

p

1 Where are the swal-lows? Fro - zen and dead, Per-chance up-on some bleak and storm-y
2 Fair hope is dead, and light is quenched in - nights What sound can break the si-lence of des-

p

shore. O doubt-ing heart, O doubt-ing heart! Far o-ver pur-ple seas, heath kind ly
pair? O doubt-ing heart, O doubt-ing heart! The sky is o-ver cast, yet stars shall

mf accel.

accel.

shelt-ring trees. They wait in sun-ny ease. The balm-y south-ern breezes. Far o-ver pur-ple seas. They wait the southern breeze
rise at last. Bright-ness for dark-ness past. Bright-ness for dark-ness past. The sky is o-ver-cast, yet stars shall rise at last.

p *mp*

— To bring them to their north-ern home once more.

più mosso

rit.

— And an-gels sil-ver voi-ces gent-ly stir the air, O doubt-ing heart! O doubt-ing heart!

rit.

A great success as a piano solo;
much in demand for Violin.

Transcribed by ROB ROY PEERY

WITH MUTED STRINGS

AUGUST NOELCK

THE ETUDE

Moderato
con sordino

Violin *p dolce.*

Piano *p dolce.*

f marcato

Più mosso
grazioso
(Fine) p
più allegro

meno mosso

a tempo

dolce.

p a tempo

p

THE ETUDE

a tempo
espress.

Sul G
espress.

Sul G
p dolce, con grazia
espress.

p dolce, con grazia

p dolce, rit.

p rit.

D.C.

DANIEL S. TWOHIG

DARK EYES THAT DREAM

R.S. STOUGHTON

Andante con moto

1. Dark eyes that dream, what magic sweet you hold, Calm and serene,
2. Dark eyes that dream; what mys-ter-y di-vine, Lurk in your depths,

at your gaze my heart un-fold, With-in your depths I see a world to be, Dark eyes that dream, you are
and re-veal your soul to mine, That tell of love, no constant fond and true,

par-a-dise to me. Darkeyes that dream my world is all of you Darkeyes that dream my world is all of you!

più allarg.

molto allarg.

rall.

più allarg.

molto allarg.

rall.

SONIA

Characteristic and full of fire

Vivace M.M. ♩ = 126

SECONDO

ALFRED PRINCE

*From here go back to the beginning and play to *Fine*; then play Trio I.
 *From here go back to the beginning and play to *Fine*; then play Trio II.

SONIA

ALFRED PRINCE

PRIMO

Vivace M.M. ♩ = 126

*From here go back to the beginning and play to *Fine*; then play Trio I.
 *From here go back to the beginning and play to *Fine*; then play Trio II.

ADORATION
O PRAISE THE LORD OF HEAVENTHE ETUDE
FELIX BOROWSKI

Andante M.M. ♩ = 72

O praise the Lord of Heav-en, O praise the Lord of Heav-en,

Praise Him in the maj-es-ty of His glo-ry. Praise Him, sun and moon, O praise Him, stars and light, O

Last time to Coda
praise the Lord of Heav-en, Praise Him in the height. He hath made them fast for-ev-er, He hath

given them a law which shall not be brok-en, Let them praise the name of the Lord, For He spaketh the word and they were made;

Young men and maid-ens, old men and child-ren, Praise the name of the Lord, Praise His name; O

praise the Lord, O praise His name. *Allegro agitato*
Moun-tains and all

rall

THE ETUDE

hills, Fruit-ful trees and all ce-dars, Beasts and all cat-tle Worms and

feath-ered fowl, Fire and hail, snow and va-pors, Wind and storm ful-fill-ing His word, Kings of the

D. S. ♩
earth and judg-es of the world:

do poco a poco *f* *cre-scen* *do poco a poco* *molto rall.*

height. A men A-men

a tempo *tranquillo* *rall*

CODA

A fine postlude or recital number

(Sw. Full without Reeds & Mixtures
Gt. Doppel Flute (Sw. & Ch. coupled)
Reg. Ch. Full without Reeds (Sw. coupled)
Fed. Soft 8 & 16 Ch. coupled)

M.M. ♩ = 72

MARCH PROCESSIONAL

JOHN HERMANN LOUD

MANUAL

Sw.

PEDAL

praise the Lord, O praise His name. *Allegro agitato*
Moun-tains and all

rall

Off Sw. to Sw. 16' add Vox Humana

Ch.

off Gt. to Ped. and Sw. to Choir

add Gt. to Ped.

EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

The Vaquero, by C. W. Kern.
The "Vaquero" is the cowboy of Mexico and South America.

Mr. Kern has very deftly sketched this picturesque figure, whose vivid existence is a never-fading thrill for youngsters, and has achieved a great deal of real Mexican color. Notice the use of the triplets. Notice also the repeated notes in measures 23-28. In measures eighteen and nineteen make a continuous and consistent *crescendo* leading to the *sfz* chord in measure twenty. Any dancer, obviously, depends its success upon strongly marked rhythm—and one might almost say that Spanish and Mexican dances should be made especially rhythmic.

El vaquero means "in Spanish style." For this section in C play more rubato and *sfz*.

The last section is identical with the first except for the last five or six measures.

The key scheme of *The Vaquero* is: C-G-C.

Rambling in the Forest, by G. N. Benson.

The first theme is a rambling one, as the title suggests. Notice its wide range. There is also used made of triplets, sometimes for purely decorative purposes and sometimes as part of the theme. The keys used are D, C and A.

The editor has provided ample fingerings and pedalings, and there is no excuse for anyone having trouble with this piece.

The grace notes in measure eighteen come before the first beat.

Everyone will enjoy this diverting number.

Phyllis, by Mary Southwick Rochester.
Old Irish songs were often called "Phyllis" or "Doris"—and perhaps this coincidence is not accidental. Indeed, Mary Southwick Rochester in her selection of a title for this piece. The first theme has lots of melody and grace. The second, less mobile, requires more volume of tone and slower tempo. Notice that the chords on the second and third beats of measure three, four, and so forth, are broken or "suspended." The word "suspended" is derived from the word "hang," meaning "hang" in the third measure of the section in D, the right hand on the second beat plays two notes with the thumb. The use of the thumb for double duty, so to speak, is very frequent and convenient. Accurate yearning for this piece is very charming and very useful number.

Springtime, by Albert Locke Norris.

Mr. Albert Locke Norris is confused with the late Homer Albert Norris, who lived in New York. His piano is now in a high standard of excellence and has been widely used.

This mobile number lies under the hands so perfectly that you need exert yourself very little in its performance. Play with the confidence of hand motion always; this is not only more restful for your audience, but is also far more conducive to technical efficiency.

Stress all notes over or under which appear short thick lines.

The D minor theme pictures a somber mood, which is in contrast to the rest of the piece.

Bridal Wreath, by Eduard Poldini.

Biographical material concerning this renowned musician and composer appeared in a recent number of *The Etude*.

We wish that all of you could see the original manuscript of this waltz. The care and artistic care with which Poldini prepares his manuscripts would be an inspiration and incentive to employ accuracy and earnestness in all your musical work.

The two themes of *Bridal Wreath* are exceedingly musical. They are well contrasted in mood and melodic curve.

Lo Joca means *forcefully*. The arpeggio in the right hand at the beginning of the march needs to have no tremors for anyone who will use his thumb for the second A.

The first section, in D, is of normal sixteen-measure length. The second theme is in B-flat, lovely and memorable. Let it ring.

After twelve measures, there are returns.

Later there is a brief quotation of the second theme, now in D. This is a masterly composition.

Cantilène Italienne, by Paul Rougon.

The title means "An Italian Melody."

Besides being an honorary professor at the Conservatoire, M. Rougon is honorary president of the "Association des Artistes Musiciens."

The compositions are greatly liked in France and on the Continent.

The eight measure Introduction is interesting and entirely novel. This is followed by an exuberant theme in E minor.

An understanding of the *sur* is essential to playing this piece correctly. If you have any doubts in the matter ask your teacher for definite information.

The initial rhythm of *Cantilène Italienne*—an eighth, a rest, and an eighth sharp to an eighth—is continued throughout much of the composition with typical Gallic consistency. Let

us state, once for all, that any composer who decries his initial rhythm early in a piece is not fit to be called a composer.

This piece will do wonders for your technique in rhythm—especially the latter.

For the lively last nine measures, each hand should play with equal volume.

The Two Companions, by Victor Staub.

Victor Staub is a professor at the famous Paris Conservatoire. His most famous piano composition is *Scène d'Amour* (Scene of Love), and next to this comes his delightful *Fête Lente*. Accent the right hand F-sharp in measures two and three. Notice that they are slurred to the next note; therefore the next note is not strongly accented.

It seems to us that the hard part of *The Two Companions* is the staccato left hand in the section in C.

In playing these staccato notes do not let the left arm move any more than you can help. Later in this same section, the crafty composer mixes in left hand measures that are not staccato, and so you must be actively on your guard.

After trying in C minor for a while and then ending on its dominant, we are led back to C major. Finally we reach the return of theme one and G major.

Observe, please, how this piece holds together, how it evolves naturally from the thematic material. It is typically French in these respects.

Staub has indicated no *ritard* at the end of this composition. Do not make one, therefore.

Eccossaise, by L. van Beethoven.

The musical editor of *The Etude* has already translated this title for you, but even had he not been so considerate, you would perhaps have guessed that for the moment the great Beethoven was delecting his own language and talking Scotch.

For the themes and atmosphere of the piece are unmistakable.

We would call your especial attention to the following details of construction which guided Beethoven in writing *Eccossaise*:

(1) *Use of simple chords.* Notice that the piece achieves this largely by remaining in one key, that, throughout the piece.

(2) *Use of simple chords.* Not even Beethoven's fondness for the diminished seventh chord is indulged.

(3) *Use of this grouping of chords.* Be sure to notice the accented notes in the opening measures, right hand.

The outstanding thing about *Eccossaise* is its great vitality and vivacity. Play it lightly: "trippity," as Hamlet would say.

Valse Moderne, by R. S. Stoughton.

Mr. Stoughton lives in Worcester, Massachusetts, is an exceptionally fluent writer who is gifted with being able to fit each phrase and chord with the precise harmonic color needed. He is unusually adept in his Oriental pictorialities.

Play the Introduction as rapidly as indicated. Then follow this with a moderate waltz tempo for the pleasing and ingenious first theme.

Notice particularly the off-beat effect in the left hand part of the first section. Few first beats are sounded. In measure thirty-five both hands come to the first.

The second theme is more animated. The third (Trio) theme played *tristemente* and *espressivo*. The third theme is later given in octaves, with good effect.

The rubato may be sparingly used in this remarkable waltz.

Festival Polonaise, by Richard Krentzlin.

A. Scriabin certainly "started something" when he popularized piano for the left hand alone!

Notice that the left hand grace notes occur immediately before the beat.

The ascending theme in C major is pleasing and contrasts with the descending first theme. We should be playing in constant style.

A Doubting Heart, by Marian Malcolm.

It is our opinion that here is one of the most stirring songs that has been written in recent years. Miss Adelaide Porter, the poetess, whose "Doubting Heart" has been immortalized by Sir Arthur Sullivan's musical setting, reproaches the "doubting heart" and concludes with the assurance that "stars shall rise at last and the sun shall shine again."

As we all know, the Polonaise and the Mazurka are the outstanding Polish dances, the third which should be mentioned is the Czerwiec or Czardas.

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It is our opinion that here is one of the most stirring songs that has been written in recent years. Miss Adelaide Porter, the poetess, whose "Doubting Heart" has been immortalized by Sir Arthur Sullivan's musical setting, reproaches the "doubting heart" and concludes with the assurance that "stars shall rise at last and the sun shall shine again."

As we all know, the Polonaise and the Mazurka are the outstanding Polish dances, the third which should be mentioned is the Czerwiec or Czardas.

Be sure that the left hand grace notes occur immediately before the beat.

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The ORGANIST'S ETUDE

Edited for May by Ralph Kinder
Eminent Organist and Writer

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Twenty Vital Points in Organ Study

By RALPH KINDER



RALPH KINDER

I. Don't Neglect Piano Practice
ONE OF the greatest shortcomings of many organ students is that the study of the piano is neglected. During my preparatory years, I studied piano much longer than the organ; that is, I had many more lessons on the piano than I had at the organ.

The digital technique that one must have for fine organ playing can be far better acquired at the piano keyboard than on the organ manuals.

The new type of organ, with its highly developed electric action, makes demands upon the wrist. In order to train the wrist to meet these demands, a special kind of technique must be acquired. This can be best accomplished through practicing scales and octave studies with the staccato scales. Altogether too few studies of this kind are given to the average pupil.

In fact I have found that scales in tenths, arpeggios in various forms and Czerny, Cramer, Moschles and Chopin studies are even more valuable practiced on the piano than the prosaic studies of Rink or Stainer, practiced on the organ.

The boy or the girl who cannot play the piano well is not likely to get very far at the organ. A great many students foolishly put off their music because they have no organ to practice on. But practice time may always be very profitably spent at the piano.

II. Slow Practice

IN ORGAN study as in piano study the curse of practice is "hurry." The best pupils are those with temperance. Such pupils are impatient and anxious to get to the end of their piece, but they must be made to realize the enormous advantage of slow practice, particularly in organ playing, it is absolutely impossible to produce clear, artistic, systematic, finished playing if there is any suggestion of carelessness or hurried practice. The teacher can preach his head off with the impetuous temperamental pupil and still the pupil when playing alone will rush ahead and ruin his own chances.

The only scientific governor of such pupils is the metronome. Once the pupil is converted, his own common sense will show him that "making haste slowly" really has its significance—that he can actually get ahead far faster, with a little ticking monitor invented by Maelzel, than he can without it.

III. Continual Review

ONE OF the great blunders in organ study is the practice on the part of some students of permitting works they have studied in past months to slip out of their fingers and out of their heads in favor of new compositions. The students should be able to play the compositions they learned last year just a little better off the slate," as it were.

Review, review, review! Do not give all your attention to the construction of your musical building and permit the underpinnings to be weakened. An old piece should be played as often as a new one to insure real and worth-while progress.

IV. Practical Knowledge of Harmony

THE LACK of a good working knowledge of practical harmony obliges the student to take almost twice as long to get the results as would be necessary if he took part of his time in getting down to hard, actual work to learn the backbone of music. This is of really great importance.

The mind should be trained in advance of the fingers. The various chords of music should be as familiar to the student in all their different spellings as his own name. Chords are musical words, and until the student can recognize them and instantly understand their relations and uses, he is in the "alphabet stage" in musical progress. Harmony should be studied at the keyboard and with one who knows its uses, not just its theories.

V. Organ Construction

THE ORGAN is the most complex of all musical instruments. One may play the violin, the piano, and even the organ without knowing anything about the machinery inside the case; but in the instance of the organ, such ignorance is a terrible handicap.

I wonder how many students realize the necessity of learning about the organ and harmonies in music, in order that they may know why the organ builder used for example a 1-6-3 stop in his specification. The average student knows that a 5-rank mixture sounds five tones. Does he know which five tones or harmonies are intended when he uses this mixture to chord? Does the student know there are eleven harmonics above a root note and also some harmonics below? The organ student knows that a figure, or 8-foot tone is the foundation tone in organ construction and that a figure, or 8" on a stop is for the intensification of the harmonics of the 8-foot tone, not just its theories.

VI. The Importance of Silence

SOME OF the greatest effects in organ playing are made by silence followed by sound. For instance, a gun fired on a sion than a gun fired in a foundry. Silence is the canvas upon which the musician paints. For instance, one of the finest effects in organ playing is the effect of just before the final chord of a great organ composition (let us say the Widor "Symphonie No. 1," first movement) by a pause of, say, three seconds.

Most pupils have very little pause. They are afraid to make pauses long enough to effect climaxes. They rush from chord to chord, and their playing lacks character. "Silence is golden" in organ playing, even as in speech.

VII. Purposeful Study

IT IS very hard for some pupils to realize that the teacher gives certain studies with a definite design. He is in-

clined to think that everything that is given him is given him only to tickle his musical consciousness and to please his ear. Teachers, you know, proscribe studies like mine. No really worth-while teacher asks the pupil to do anything that he knows he can do well.

He picks out those compositions from which the student should learn the principles of good organ playing. The repertoire comes later.

VIII. Learn Everything Well

NO composition should be dismissed until it is absolutely mastered. One of the astonishing things about some organ pupils is that they want to rush on to new compositions long before they have mastered the compositions on which they are working.

Progress on the organ does not at all consist in getting a hodgepodge lot of half-learned pieces. It is far better to play one piece in a masterly fashion than a hundred in a bungled style.

Edward D'Erry, one of my teachers at the Hampton Organ School in London, started me on Reubke's *Ninety-fourth Psalm Sonata*, and I worked on that by myself for fourteen years (not consecutively) before I performed it in public.

IX. Appearance

ORGAN students often make a great mistake in judging the performer or the student by his appearance. Often the student who comes to the organ studio in a five hundred dollar frock coat may look down on the student in a shabby ulster. The student should come to realize that all are in a great fraternity. The one thing that counts is ability.

Some students imagine that they can buy their way to success. The fact of the matter is the only currency that can buy success, particularly in as exhaustive a study as organ playing, is "work." In fact, the student who is thinking of his social importance, his means, his expensive clothes, his titles and his superior rights as an individual is often eclipsed by the humble student in very moderate circumstances.

X. Praise Others

THE STUDENT should learn from his fellow students and praise the foremost musicians for their efforts. A prominent musician once said that he could tell a good musician, even before hearing him play, by his remarks about other musicians.

It is an old saying that those who do not mind their own business rarely have any business to mind. The worth-while students has enough to do to succeed without spending time picking faults in the work of others. If you can hear him anything to praise, better keep your mouth shut than his. It is more than this, if you want to do any criticizing, criticize your own playing. If you are really a worthy student you will find plenty to criticize.

XI. Adaptability

ONE OF the first things that an organ student must learn is adaptability. This is due to the nature of the demands placed to be made upon all experienced players. That is, while pianists in general are all pretty much alike, with some slight difference in tone and touch but with no radical keyboard difference, organs are

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subject to an enormous variation in size, arrangement of the stops, couplers, pedals, manuals, and so forth. Moreover, the same organ played in two rooms might convey a wholly different acoustical effect. Therefore the student should learn to aim at similar effects on all of the organs he encounters. On an organ in a large building a passage might be played effectively staccato—whereas the same passage on an organ in a smaller building might sound more effective when played legato.

My own organ, for instance, has forty stops. Some of my pupils practice on a twelve-stop organ. They are urged to try to get the same effect on their organs as they achieved at the console of their teacher's organ. This may involve an entirely different touch and choice in registration, but it is mastery of just these things that makes the study of the organ so very fascinating.

XIII. Anticipation and Preparation

THE STUDENT must learn that two of the greatest secrets of organ playing are anticipation and preparation. He must make up his mind, long beforehand, just what stops he wishes to use and must plan to get them out in advance, so that when he comes to the spot, he will not have to hold a chord with one hand for five minutes and also hold the audience in suspense in the meantime, while he fiddles around the console. He can avoid this condition by regulating his personal affairs so that he is habitually forehanded. A careless, procrastinating character can hardly expect to become a successful organist. By this I mean that the person who is always putting things off and is never on time, always late, always postponing, is likely to develop in his own playing these same faults and really not understand what is the matter with him.

XIV. Orchestration Makes Itself Evident in Organ Playing

ORGAN students should aspire to orchestral effects. The organ is three-fourths an orchestra. There are four families of tone—strings, flutes, reeds and woodwinds. The organist should understand what is the matter with him.

diapasons. The theater organ has also added the percussions.

The analogy to the symphony orchestra is also apparent at all times. Lucky is the organ student who has had a good course in orchestration and has had the privilege of attending fine orchestra concerts continually. In these days the organ student has an enormous advantage in being able to hear fine orchestras over the radio or on the phonograph.

If he develops his text in this way he will learn to know his performance with judgment and his pupils practice on at least be able to detect and identify the various instruments from their tone quality, so that he may simulate them in his playing when such effects are demanded.

XV. Organ Touch

THERE are three important actions in performing any note or chord: first, how the key is struck; second, how the key is held; third, how the key is released. Far too little attention is given to this subject. With some it amounts to "hit the right key and let it go at that." With others it is as if should be "correct organ touch first," the correct key next.

XVI. Practice Difficult Passages

THE STUDY of the organ is a huge undertaking. The student must come to know his organ. Over and over again he must make up his mind that he has practiced in such a way that they have wasted hours. Practice should be aimed at accomplishment and never at mere repetition. If the student can play a piece perfectly well he should not spend his time upon that; he should spend it mastering things that are obviously difficult.

We do not have to practice sleeping or walking, once we have mastered the ability. Why idle away precious moments at the organ in doing something that can already be done perfectly well? Concentrate on real difficulties and save valuable time.

XVII. Rhythm and Accent

ONE OF the great difficulties of organ students rests in proper rhythm and accent.

Rhythm in playing the organ is far more difficult than in playing any other instrument, because of the difficulty in making accents; and yet both rhythm and accent can be made at an organ as clearly as at other instruments. I often wonder if music is not lifeless when rhythm and accent are absent. Touch and accent are preached by me from Monday to Saturday, for without them the core of real organ playing has not been reached.

XVIII. The Teacher Only a Guide

THE BEST teacher in the world is at most a guide. The pupil's progress depends largely upon the time he spends in front of the keyboard of his own piano or organ, hard at work.

He should take home from the lesson a kind of mental photograph which should last at least until the next lesson. The pupil who goes to the highest priced teacher feeling that the teacher's reputation will make him a good musician without practice is wasting time and money.

XIX. Originality an Asset

THE teacher points the way; the pupil must travel by himself. Since no two organs are alike, the pupil must learn that the organ is an instrument of compromises. He must not take every registration mark, every note, every rest seriously. There is no instrument which calls for more taste and practical "horse sense" than the organ. Think for yourself! Act for yourself! Never fail to remember that the

(Continued on Page 419)



Alfred Hollins,
Master of the Theatre Organ,
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How to Master the Minor Mode

By EDWIN HALL PIERCE

D is the fourth step in each scale.

E is the fifth step in each scale.

F and G are different (but compare the

"melodic minor" at this point).

G is the seventh step in each scale.

A is the eighth step in each scale.

Before we leave it, let us also note the

location of the semitones: in the major

scale they are found between G and D and

between E and A; in the minor scale they

are found between B and C and between

G and A—in one case different from the

major and in the other case like the major

scale. In the "melodic minor" the extra

interval between the fingers must be

more than usually separated. This is called

an "augmented second," and is always

found in the "harmonic" minor scale, but

never in the "melodic."

UPWARD

Major A G F E D C B A

Minor A B C D E F G A

There is only one note different—G and

C—but that is a vitally important differ-

ence.

DOWNWARD

Major A G F E D C B A

Minor A G F E D C B A

Here the minor scale shows three

differences: G instead of G \sharp , F instead of

between F and G in the minor is the

of the scale remain the same. Notice that

the "descending melodic minor" uses ex-

actly the same letters as are found in the

relative major (not the tonic major) only

that it begins and ends on A instead of

on C.

To Sum Up

THE SIXTH and seventh degrees of

the scale assume three different forms

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The Melodic Minor Scale

THE DESCENT of the "melodic" minor scale is different from that of the ascent, so we must make two sets of comparisons with the major.

Take Your Choice

THERE ARE two ways of considering the minor scale in relation to the major: by practicing the relative minor (that having the same signature as, for instance, C major and A minor) or by practicing the tonic minor (that having the same key note as C major and C minor). Either way is theoretically correct, but I have found the latter way much superior in its practical results.

We shall presently take up the manner of practicing the minor scale, but to clear the ground of a possible confusion of thought, we would remind the pupil that "relative minor" and "tonic minor" are not two sorts of minor scales, but only terms used to express their relationship with one or another major scale.

There are, however, really two sorts of minor scales, the "melodic" and "harmonic," which differ decidedly from each other. In most instruction books the "melodic minor" is first taught, and the "harmonic minor" is rather slightly treated. This is a mistake as it furnishes the best understanding of the whole subject, and although composers as a rule are still much in evidence for ignorance of it to be inexcusable. We shall, accordingly, take it up first, for convenience under the harmonic scale of A minor and comparing it with the scale of A major. (Let us begin on the open A string of the violin.)

A B C D E F G A
A B C D E F G A

Now compare these two lines of letters. Which notes are alike and which are different? (Do it with your violin in hand, please.)

A is the first step in each scale.
B is the second step in each scale.
C and G are different! Right here is the critical point: the notes of a scale major or minor, namely, its third degree.

OLD ITALIAN HUNTERS OF THE VIOLIN.
FROM THE PRACTICE OF OTTO O. HARTZ
BIRMINGHAM, ALABAMA.

THE CREMONA "FAMILY TREE"

The Lean Year
By CHESTER MOODY

THERE IS an "Average Child" whose parents have bought an ten dollar "fiddle" for a present on his twelfth birthday and have started his lessons with Mr. B.—who is the teacher of one of the boys in the next apartment. The apartment rules forbid practicing before nine in the morning and after eight at night; so this child snatches a brief hour from his playtime between school and supper—that is, if sister isn't playing the "latest hit" or brother showing his friend Bob, how to tune in on Valparaiso. In the evening company comes and the child is told to play, only to be scolded round afterwards if he makes a mistake.

Mr. B.—happens to be a good teacher; and, since the child is anxious to learn and makes use of every odd minute to practice, he progresses in the right direction. At the end of six years, however, his parents shake their heads dubiously. He has not made a cent from his music and his new fiddle cost two hundred dollars. Since he does not take to "jazz," the chances are he will never qualify for a dance or "movie" orchestra. So at eighteen he gives up lessons and, having finished high school, finds work that is more immediately lucrative.

A Musician Marooned

OUR PARTICULAR Average Student becomes a teacher in a rural school. Nothing from his past is granted him but his violin, six years' violin training and his own will to succeed. There is no possibility of private instruction, no chance of hearing music, and no violon, no radio, no piano nor organ in the farmhouse, ten miles from a station, where he is "boarded."

Moreover there is a distinct and prevailing opinion that music is a waste of time and that to go to one's room to practice is "stuck up." "Stay right here," Mrs. M. says genially. "Anna can go right on with her churning; Ray can finish laying the carpet; and Mary can set the table. No, don't move! She can scold under your left arm. You won't bother us a particle."

Whether he stays or goes to his room, the student begins to look upon his practicing as a "stunt" or a par with churning and "settin'" the table.

The problem of no music store is a serious one. He may look through the mail-order house catalogues and examine the bargains in strings and rosin; but if he does not take more thought for the future than this, he will soon be reduced to a domino for a bridge, and Betsy, the horse, for a chess set.

Nowhere is there a friendly eye or an encouraging word in regard to his progress. In an ill-placed joke regarding "kindling wood" on a winter morning the violin receives its only designation. Added to this is the impossibility of practicing in a bedroom the temperature of which is hovering near zero.

The Fruit of Struggle

YET SOMETIMES only one thing will bring genius to light—adverse circumstances. The Average Young Violinist, having no alternative, turns to his own personality.

From it he constructs, first of all, an instructor. He gathers all the precepts he

(Continued on Page 393)

The Lean Year

By CHESTER MOODY

The Lean Year

By CHESTER MOODY

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Master Discs

(Continued from Page 366)

impressively projects the breadth of that majestic change at the finale. The set is well recorded. The interpretation throughout is good—satisfying in its brilliancy. A bit more legato might have been forthcoming, however, in some of those dance-like melodies.

Prelude and Fugue in C major (Bach) and *Prelude and Fugue in C minor*, played by Harold Samuel (Victor). Samuel's playing of Bach has become internationally famous. It is rhythmically sensitive. These two familiar Preludes and Fugues will undoubtedly interest students as well as music-lovers.

Vocal Artistry

AUF FLUEGELN des Gesanges (Mendelssohn) and *Von Ewig Liebe* (Brahms), sung by Lott Lehmann (Odeon).

One of the greatest soprano voices of our day interprets these two songs beautifully. They are both love songs and very appealing.

Barber of Seville (Rossini). *La calunnia* and *Sony of the Floss* (Moussorgsky), sung by Chailapin (Victor).

Chailapin's ingenious artistry is superbly projected in this disc. He is one of the few artists who never lose their personality on or off the stage. In the operatic aria a wit priest tells how a "breath of scandal" cleverly told will quickly develop into a slanderous story. In the song of that clever Russian composer, Moussorgsky, giving the story of a flea that becomes a courier, Chailapin deftly presents the humor of this composition.

Hymn to Apollo, Ancient Greek (about B. C. 278) and *Veni Creator Spiritus* (Hymn of Charlemagne), sung by the Palestine Choir.

Sicut Cervus and *Popule Meus* (Palestina), sung by Palestine Choir (Victor). These two discs are culled from the educational catalogue, but their interest undoubtedly will be universal. The choir which calls itself after the famous 16th Century composer is unusually fine. The Hymn of Charlemagne, the Crusader, was originally written about the end of the 8th century. The present version is listed as having been used by Jeanne d'Arc in the 15th Century. The two Palestine chorales are exceptionally beautiful. These little discs have some fine examples of unaccompanied singing. The old Greek composition is also interesting. The numbers of these discs are 20896-20898.

Recommended to be Heard

THE FOLLOWING series of discs THE ETUDE recommends as worthy of a hearing, though, because of lack of space, they cannot be individually analyzed: *Manon, Le Reve and L'Elisir d'Amore*, *Una furtiva lagrima*, sung by Charles Hackett, *Mazurka in B minor* (Chopin) and *Campanella* (Scriabin), played by Ignaz Friedman; *Poloisins* (Chopin) and *Prelude, Opus 28, No. 15*, played by Ethel Leginska; *Little Minister Overture* (MacKenzie). New Queen's Hall Light Orchestra. (These are Columbia recordings.) Then there are the following: *Haydn Trio in G major*, played by Thihand, Casals and Cortot (a deliciously optimistic little work); "The 5th Symphony of Tchaikovsky," played by Chicago Symphony (a glorious work, ably described in accompanying circular); The Victor Herbert Album, selections from his works being commendably recorded; the Metropolitan Chorus discs—"Meistersinger," *Kirchener* and *Wach auf!* sung by Berlin State Opera Chorus. (These are Victor recordings.)

Educational Study Notes

(Continued from Page 387)

On the syllable "all" in the word "allergy," place the tone high in your head; and open your throat (tongue smooth) wide.

With Muted Strings, by August Neelck. August Neelck is a leading German composer, concerning whom biographical data have recently been given in these columns. His beautiful waltzes in Berlin strikes us as being a real inspiration. The "muted strings" of the violin, the over. The sections of *Muted Strings* are of natural settings and are connected by carefully constructed "bridge passages." In the latter, freedom of tempo is allowed. By all means use *rubato* effects in this piece—be careful, though, lest the *rubato* effects are always indicated by retarded notes, so that the melody is never lost. *Gratias* means gracefully.

Dark Eyes that Dream, by R. S. Stoughton.

The title for this song is by Daniel S. Two, who, whose poems have been set to music by many composers and distinguished composers in an excellent and alluring subject he deals with here. Dark eyes that dream, the eyes of a singer who feels and can express sentiment will enjoy this song. Mr. Stoughton's music is a perfect expression of the poem in typically fine. A very great many singers will want the letter "a" in "dream." He wanted ahead of time, and do not commit this error.

A common tendency will probably be to over- the *portamento* in this song. In other words, many vocalists will allow their voices to slide from note to note continuously throughout the song. Let it be said at once that *portamento* effects—like whiplash—cannot be used suitably to be enjoyed. (Other the opposite will do.)

Make a slight pause between the words "constant" and "fond."

Sonia, by Alfred Prince.

Sonia, by Alfred Prince, is a purely Russian name, but apparently it is based by the dance is of a polonaise type, in triple time and with characteristic themes. As fourth hand material it is particularly pleasing.

In construction is so regular that the players can, by themselves, easily make an analysis chart of it, and use it as they wish.

The Trio in D-flat must be played with great expression. The richness of the key is well known to composers, who have employed it in the expression of deep sentiment.

Adoration, by Felix Borowski.

The good and steady rhythmic appeal of this melody by Felix Borowski have endeared it to us all and Mr. Borowski's Doty, the Trio in D-flat must be played with great expression. The richness of the key is well known to composers, who have employed it in the expression of deep sentiment.

March Processional, by John Hermann Loud.

John Hermann Loud was born in Weymouth, Massachusetts, in 1872, and his career as an organist and composer is a brilliant one. A disciple of the great Alexander Guilmant, he brings his work to the attention of the great Frenchman and adds to it the vigorous enthusiasm of his own personality. For some years Mr. Loud has been the organist of the New England Chapter of the American Guild of Organists. He has given nearly as many organ recitals as play at various churches in the intricate Samuel Baldwin of New York City, and has been chosen to play at various churches, including the recent Second Centennial Exposition in Philadelphia.

His compositions are marked by their personality. His *March Processional* with great dignity and with steadiness of rhythm.

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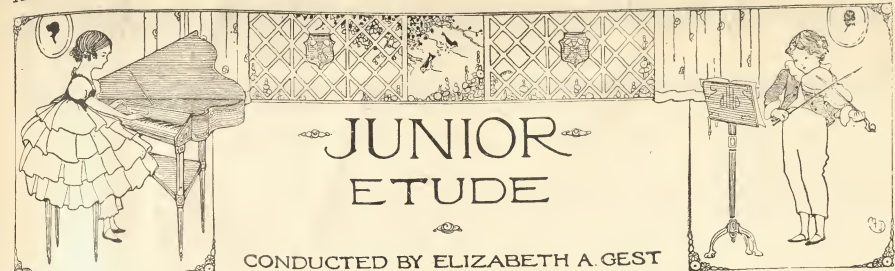
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Phrases from a Piano's Diary

By ANNETTE M. LINGELBACH
(Continued from last month)

Introduce: Tea-Time

Last night I was telling the flute and the brown violin how wonderful it is to write a diary with both a prelude and a finale. The flute was so amused at the idea of a piano writing a diary that he asked me to read the prelude and I did. When I finished, he cried, "Fiasco! How terrible!" and curled up on his tiny yellow mouth.

At this last-note criticism, the brown violin murmured, "Oh, the prelude was nice. Happy Piano. It was very nice." And then the flute (the flute sings every day to the brown violin) said, "But I write better! Listen to my Tea-Time story," and he began to read:

At tea-time both the Andante Rabbit and the Allegro Mouse came out into the beautiful garden of Tone and sat down before the Blue Table of Rhythm. The Andante Rabbit would talk in perfect rhythm with softly accented measures while the Allegro Mouse said nothing at all which was just as well, as he talked in such broken and uneven time that no one could understand him.

For the Andante Rabbit the dishes behaved wonderfully. The Waltz-Time Tea would taste musceton (grandly) because he drank it down slowly and carefully. The sugar in the blue glass bowl danced gracefully into his pink maracato cup itself he cut into slices of many queer shapes.

But with the Allegro Mouse the dishes were not friendly. The sugar fell out of the blue glass bowl in jumps and leaps, and the polonaise bread would not cut straight, and the Waltz-Time Tea went down the Allegro Mouse's throat like the sharp notes in a gavotte. It was terrible—how rude the dishes were to the Allegro Mouse, and still, twice as wonderful, how friendly they were to the Andante Rabbit!

One day the Allegro Mouse decided to imitate the Andante Rabbit at his dainty eating. When Tea-Time came, he walked with measured tempo steps out to the garden and sat down with such perfect quietness that only his catkins flapped in the breeze. The dishes did not leap or jump as they usually did when he sat down at the little blue table. He picked up a minuscule cookie and ate it slowly—slowly—slowly. He poured Waltz-Time Tea into his cup and drank it down as the Andante Rabbit did. He cut the polonaise bread with a steady quarter-note beat that completely deceived it. Still silent. He talked to the Table of Beautiful Rhythm which answered him in dear-singing tones. He ate some sing-tones sugar. Still the dishes remained

(Continued on Next Page)

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Case of "Sneezles"

By H. M. CHAMBERS

Pansy had a bad cold and the doctor brought to her bedside a large, black, leather bag filled with a queer assortment of bottles—long, narrow ones, fat ones and red and blue colored ones—as well as boxes of pills and powders. But, since she simply had a "case of sneezes," she took only one small dose of medicine with a whole glass of orange juice to take out the taste. Then she leaned back on her pillow and watched the doctor fold up his bag and give instructions to Sallie, the nurse.



She had played with her dolls, Gracie and May, until she was half sleepy, so she tucked them comfortably in bed beside her, first seeing if their tongues were quite as pink as they ought to be.

Then she glanced toward her violin lying on the table, the bow slanting across the strings. The wind was blowing briskly over it. "I wonder if they're cold," Pansy whispered drowsily. Then she opened her eyes and her ears widely, for straight from the violin came a low, lisp murmur. "Oh, brother Bow, did you hear that? Our mistress asks if we are cold!" For answer only a sigh came from the bow. "And to think," the violin went on, with a sort of whimper, "she complains of our

tone when you are raspy with dampness and I am so hoarse that I can scarcely speak—let alone sing!" "I know it!" breathed the bow sadly. "Besides, she never unwinds me so that I can catch a wink of sleep. I haven't rested for days. I'm simply fagged out!" "But just look at my bridge!" exclaimed the violin. "It positively makes me seasick to see it just on the verge of falling all the time. When it does fall I know it will hurt me dreadfully and maybe make me deaf for life by knocking over my sound-post. Then, where shall I be? I shouldn't be able to sing a single beautiful tone!"

There was silence for a minute. Then the violin continued more gently, "I do wish you'd not rest quite so heavily on my fingerboard, brother. My strings are lax enough now, goodness knows! There wouldn't be a tune left in them, if they get any lower."

"I don't like sprawling around any better than you!" exclaimed the bow pettishly. "But what are we to do? It's all our mistress' fault. We might attract her attention, though, if we tried hard enough." Just then a particularly strong gust of wind blew over the table and Pansy heard a low whistle coming from her violin. She listened again to make sure. It was, certainly, whistling for help.



"Oh, Sallie," Pansy called. "Please come and put my violin in its case. And unwind the bow. Yes, and be sure, please, to tuck my violin in, poor thing! At my very next lesson I'll ask teacher to straighten the bridge. Funny, I never thought about violins catching cold!"

Her Way

By MRS. RAY HUSTON

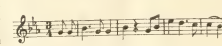
"My fingers, in playing, Step ever so high To get over the fences— It's easy as pie!"

"By stepping like that They become oh—so strong That finally they get Just scamper along!"

So Mary decided To try Thelma's way— The plan worked like magic— Just try it some day!

??? ASK ANOTHER ???

1. What is the seventh note of the F-sharp minor scale?
2. What is an accidental?
3. What is a liltetto?
4. What is a quintette?
5. If a scale has four flats, and the fourth note of that scale is the fifth note of another scale, what is the other scale?
6. When did Chopin die?
7. Who wrote the "Well-Tempered Clavier?"
8. Where are the semitones in a minor scale?
9. What note is written on the third ledger line below the bass staff?
10. What melody is this?



Answers on next page.

Franz Schubert 1797-1828

By MARION BENSON MATTHEWS

A treasury of sound he wrought, A myriad songs composed; Scarce one-and-thirty years on earth, And Schubert's life was closed.

"Man of a thousand melodies" Posterity acclaimed him; "Creator of the art-song" The world of music named him.

With tragedy his days were filled— With weal, and toil, and grief; And he could crowd so much of worth Into a life so brief!

LETTER BOX

DEAR JUNE ETUDE:

I want to thank you for publishing my letter in the JUNIOR ETUDE. I am a Philpino: I have started my first piano lessons at the college. My father took me to a well-known piano teacher, and after three months he bought for me a lovely new piano. I had to go fifty-eight kilometers on the cars to take my lessons. Then, after six months, I became ill and had to have an operation for appendicitis; but, while I had to stop lessons and stay at home, I thought, "There's THE ETUDE to help me and to be my teacher." Last April we gave two concerts for the public, and my piano was used.

From your friend,
PORISMA C. GEMUNO, Guimail, Iloilo, Philippine Islands.



JUNIOR ETUDE—Continued

Phrases from Piano's Diary

(Continued from Page 407)

friendly. He did not skip anything, but ate it in its proper place and time. It was wonderful—how the dishes behaved.

Suddenly the Andante Rabbit came racing down the path. He was in a great hurry. The Queen of Lento had invited him for a farewell visit to Andantino Palace, and he was nearly late for the train. He gulped down a cup of tea and ate some minuet-cookies in presto time, finishing them off with a piece of silver-soup cake.

The dishes behaved again. The Allegro Mouse had come to tea again.

One dish said, "Presto! Charge!" and hurled itself at the surprised Andante Rabbit. The next moment he was hurrying up the path with his coat-tails flying and his white-note cap on crooked.

Then the dishes became quiet. The Blue Danube Teapot pointed its nose peacefully at the Polka-Time Tine, and the sugar settled itself in its blue glass bowl. The Allegro Mouse yawned and smoothed out his gloves and wondered what time it was. Then the Blue Danube Teapot leaned over and touched his arm.

"It's tea-time again," he suggested, and suddenly the Allegro Mouse was all smiles again.

When the Tea-Time story was finished, the room was quiet as a harp. The flute looked first at the brown violin, and then at me. Then that brown violin (may she sing sweeter every day) murmured, "It was very nice! Very nice!" as she smiled to herself.

Schubert

By LEONORA SILL AUSTON

One there is, who singing tells of summer days;
Pictures joy and laughter in his sunny lays.

One there is whose music wakes the heart to tears,
With the gentle sequence of the passing years.

One there is who catches words upon the wing,
Jewels of the morning, light in everything.

He it is who tells us of glad love of life,
Gladsome waking hours and banishment of strife.

He it is who, ringing changes on the tone
Of our day's true music, tells of work well done.

Tells of love and laughter, tells of grief
And pain,
Tells of winter passing, sings of spring again.

All our joy and sadness unto thee belong—
Schubert, sweet musician! Master of true song!

A dot is such a tiny thing
It's sometimes hard to see;
But if I miss it, I can't meet
Then such results—Dear Mel!

Little Biographies for Club Meetings

No. 7—SCHUBERT

FRANZ PETER SCHUBERT was born in Vienna in 1797, and lived to be only thirty-one years old.

His name and melodious compositions are familiar to all juniors; and nearly everybody can play at least one or two of his compositions.

His father was a school teacher and the family were all very fond of music. Although they were too poor to have many of the things they wanted, they always considered music an absolute necessity in the home and did without other things in order to have it.

When Franz was a boy he sang soprano in the choir and played the violin in the choir school orchestra. He was particularly fond of the music of Mozart and Beethoven. When he was a little older he taught for a while in his father's school and wrote a great deal of his time writing and playing music. Finally composition became his object of his life. His music came to him easily and rapidly, and he had a marvelous gift for creating beautiful melodies. He wrote them down hurriedly and disliked going over them again for making corrections or changes. In this way he was quite the opposite of Beethoven who wrote and rewrote and revised his compositions until he got them just as he wanted them.

Schubert remained poor all his life and did not take care of his health, which was not helped by the fact that he was a great smoker and drank wine. He finally gave up, and he died in 1828. He seemed to write music because he could not help it and seemed not to be aware that his compositions were of any great merit. He was especially gifted in writing songs and wrote over six hundred and fifty of these, besides, of course, many compositions for chorus, orchestra, piano, strings and so on. In the year of 1815 he wrote over two hundred compositions. It is no wonder that he did not do much writing!

Some of his best-known compositions are the "Unfinished Symphony," and the

Theme from "Unfinished Symphony" First Three Waltzes, Op. 9

Monette in B minor

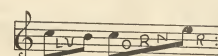
Military March (solo or four-hand arrangement)

Rosamund Air

Theme from Symphony in C (arranged for four hands)

Serenade

This year, 1928, is being celebrated as the centennial of Schubert's death; and many of the Schubert programs are being given all over the world. The Junior Etude is therefore making this a special Schubert number.



DEAR JUNIOR ETUDE:
I'm going to the Harmony Club of which thirteen young people are members. At each meeting our teacher reads us a story about music. We then have a program and business announcements. We find the Etude a great help.

From your friend,
FLORENCE SUTTON (Age 10),
Germantown, Illinois.

DEAR JUNIOR ETUDE:
This is the first time I have ever written to the Etude, but I hope it will not be the last. I am in the eighth grade at school and sometimes play for the class to sing. We have no music club here but I would like some hints on starting one.

From your friend,
GERTRUDE JACOBSON,
Ludington, Michigan.

ANSWERS TO ASK ANOTHER

1. The seventh note of the F-sharp minor scale is E-sharp.

2. An accidental is a sharp, flat or natural occurring in a composition but not being a part of the signature.

3. A libretto is the book of words to which an opera is composed.

4. A quintette is a composition written for five instruments, usually stringed instruments, though other combinations are used.

5. G-flat.

6. Chopin died in 1849.

7. John Sebastian Bach wrote the "Well-Tempered Clavier."

8. In a minor scale the semitones occur between the second and third, the fifth and sixth, and the seventh and eighth notes.

9. The melody is Lullaby (or Cradle Song) by Brahms.

10. The melody is Lullaby (or Cradle Song) by Brahms.

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12. The melody is Lullaby (or Cradle Song) by Brahms.

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A Talk About Schubert

By MARION BENSON MATTHEWS

"I have a new piece for my next lesson," announced Una, soon after her return from Miss Grey's studio.

Aunt Beth laid aside her book. "What is it dear?" she asked.

"It is Schubert's *Menuetto in B Minor*," replied Una.

"I think that is a beautiful composition," said her aunt, "and I hope you will learn to play it well."

"I'll do my very best," promised Una. "And Miss Grey wants me to be able to tell something interesting about Schubert, too. This year is the one hundredth anniversary of his death, she said. I looked in my encyclopedia, but I couldn't find a great deal about him—only a few bare facts."

"And what were those?" smiled Aunt Beth.

"Let me see—Franz Schubert was born in Vienna, Austria, in 1797, and died in 1828. He began composing when he was thirteen. His best-known works are the *Erk King* and the 'Unfinished' Symphony."

He is said to have written over a thousand compositions. Just think, Aunt Beth!" exclaimed Una. "He lived to be only thirty-one, and composed that number of pieces in such a short lifetime!"

"Yes," rejoined her aunt; "he has been called 'the man of a thousand melodies,' and I have read that it would be more nearly correct to say 'two thousand melodies.' Indeed, he composed so rapidly that he sometimes forgot just what he had done. There is a story that he brought some of his songs to a singer named Vogl. A few weeks later Vogl sang one of these songs in Schubert's presence. Schubert jumped up, exclaiming, 'Say, friend Vogl, that song is really very fine; who wrote it?'"

"Do you believe that?" asked Una incredulously.

"I think it quite likely," said Aunt Beth. "It is not surprising, when you consider what an enormous amount of work he did that he had an occasional lapse of memory. His songs were different in form from most of those written during the eighteenth century. We call them lyrics."

"Why are they called art-songs?" inquired Una.

"An art-song is one in which the melody reflects the words and sentiments," replied her aunt. "Schubert tried to fit the melody to the thought expressed. If you will look up some of his songs you will see that this is so."

"I will, Aunt Beth," said Una; "and thank you for telling me something interesting about Schubert. I'm going to remember all so, I can tell it to Miss Grey next week."

QUESTIONS ON SCHUBERT

Biography

When was Schubert born?

How old was he when he died?

What instruments did he play?

What are some of his best-known songs?

What is his death being celebrated this year?

Why is he called the greatest song writer?

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JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and correct original stories or essays and answers to puzzles.

Subject for story or essay this month—"School Credits for Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

Practicing Technic

(PRIZE WINNER)

Technic is a basis of all performances. Without a good, even, well-developed and highly efficient technic a piano player, of whatever grade or circumstance, is a badly handicapped and can scarcely equipped with a competent who goes out to work with a cross-cut saw and an axe.

Technic has always been a subject of importance, but in these progressive times a mastery of the subject is essential. One must play with technical perfection in order to bring out the message of a composition. Technic must become a vehicle upon which interpretation is made; technic is the means, but not the complete performance.

Pianists have to keep their fingers in good shape and well "diced," otherwise, the wheels of a machine, they will "rust" and become stiff. Technic is the greatest thing in music for hand position and for fingering.

HELEN SULLIVAN (Age 13), Illinois.

Practicing Technic

(PRIZE WINNER)

A great pianist has said that technic is the piano student's bank account, upon which he should be able to draw at any moment. Without a good, all-round technic it is impossible to become a fine pianist. No artist plan is exempt from practicing technic.

In practicing to lute there are at least six important points to consider: (1) correct position of body, arms, hands, fingers and feet; (2) a free swinging arm which carries the hand and relaxed wrists along with correct fingering; (3) precise rhythm and proper accent; (5) different varieties of touch, and when and how to use them; (6) taking and leaving the right key at the right time in the right manner.

IMOGENE WOODWARD (Age 14), Michigan.

HONORABLE MENTION FOR FEBRUARY PUZZLES

Marguerite Ritt, Elaine Moore, Ellen M. Campbell, Catharine Deisher, Patrick Deisher, Margaret Warrick, Virginia Long, Gladys, Alice Nash, Josephine Hietling, Lillian Brown, Anna Speller, Margaret Goelick, Margaret Neumann, James Rayson, Dorothy Gemberger, Charlotte Orr, Louise Brown, Robert Murphy, Margaret Harrett, Wanda Wanda, Ellen Fick, Norma Wendel, Donna Long, Kathleen Rossmore, O'Heilly, Gertrude A. O'Heilly, Robert Warrick, Virginia Long, Robert, Margaret O'Heilly, Imogene Woodward, Joseph Brown, Mary Warrick, Ellen Chappell, Anna Lyon, Alberta Lauer, Anna Trefts, Anna Lee Long, Margaret Warrick, Elizabeth Vetterberg, Virginia B. Atwood, Frank L. Most, Grace Winters, Nora M. Rich, Dorothy Ritt, Eva Coffin, Margaret Harrett.

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Practicing Technic

(PRIZE WINNER)

A great pianist has said that technic is the piano student's bank account, upon which he should be able to draw at any moment. Without a good, all-round technic it is impossible to become a fine pianist. No artist plan is exempt from practicing technic.

In practicing to lute there are at least six important points to consider: (1) correct position of body, arms, hands, fingers and feet; (2) a free swinging arm which carries the hand and relaxed wrists along with correct fingering; (3) precise rhythm and proper accent; (5) different varieties of touch, and when and how to use them; (6) taking and leaving the right key at the right time in the right manner.

IMOGENE WOODWARD (Age 14), Michigan.

HONORABLE MENTION FOR FEBRUARY PUZZLES

Marguerite Ritt, Elaine Moore, Ellen M. Campbell, Catharine Deisher, Patrick Deisher, Margaret Warrick, Virginia Long, Gladys, Alice Nash, Josephine Hietling, Lillian Brown, Anna Speller, Margaret Goelick, Margaret Neumann, James Rayson, Dorothy Gemberger, Charlotte Orr, Louise Brown, Robert Murphy, Margaret Harrett, Wanda Wanda, Ellen Fick, Norma Wendel, Donna Long, Kathleen Rossmore, O'Heilly, Gertrude A. O'Heilly, Robert Warrick, Virginia Long, Robert, Margaret O'Heilly, Imogene Woodward, Joseph Brown, Mary Warrick, Ellen Chappell, Anna Lyon, Alberta Lauer, Anna Trefts, Anna Lee Long, Margaret Warrick, Elizabeth Vetterberg, Virginia B. Atwood, Frank L. Most, Grace Winters, Nora M. Rich, Dorothy Ritt, Eva Coffin, Margaret Harrett.

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Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

Practicing Technic

(PRIZE WINNER)

A pianist's greatest help in the regular technical work with great care; that is, all the two and five-finger exercises, scales, thirds, octaves, arpeggios, double notes, trills and so on. These should be supplemented by exercises, selected from many different sources, which are especially desirable for the pupil. Most of all, he must know the melodic, harmonic and contrapuntal value of the composition he is striving to play; otherwise he cannot give an intelligent, artistic and beautiful interpretation.

KATHERINE REED (Age 14), Kentucky.

Puzzle Corner

Musical Chops

By E. MENDES

1. Use the last three letters of a famous composer for the first three of a six letter man's name.

2. Use the last three letters of a famous composer for the first three of an eight letter State.

3. Use the last three letters of a famous composer for the first three of a four letter Roman Emperor.

4. Use the last three letters of a famous composer for the first three of a six letter Italian city.

5. Use the last three letters of a famous composer for the first three of a four letter word meaning pain.

6. Use the last three letters of a famous composer for the first three of a four letter liquid measure.

ANSWER TO FEBRUARY PUZZLE

L-u-e

I-on

S-car

Z-one

T-u-ill

PRIZE WINNERS FOR FEBRUARY PUZZLE

Ruth E. Pardee (age 13), Illinois.

John Korman (age 14), Pennsylvania.

James C. Casper (age 10), Florida.

HONORABLE MENTION FOR FEBRUARY PUZZLES

Eden Erickson, Esther Gerhanstien, Donal L. Kendall, Betty Anderson, Myrtle Gladys Moore, Isabel Norris, George H. Gladys, Mary Warrick, Virginia Long, Robert, Margaret O'Heilly, Imogene Woodward, Joseph Brown, Mary Warrick, Ellen Chappell, Anna Lyon, Alberta Lauer, Anna Trefts, Anna Lee Long, Margaret Warrick, Elizabeth Vetterberg, Virginia B. Atwood, Frank L. Most, Grace Winters, Nora M. Rich, Dorothy Ritt, Eva Coffin, Margaret Harrett.

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Choirmaster's Guide

FOR THE MONTH OF JULY, 1928

(a) in front of anthem indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I R S T	PRELUDE Organ: Pastoral Triumphant, Armstrong Piano: Serenade, R. Widor Te Deum, Gounod	PRELUDE Organ: Canon, R. Widor Piano: Lullaby, R. Widor Magnificat and Nunc Dimittis, Gounod
	ANTHEMS (a) The Day Thou Gavest, Dicks (b) Bread of Heaven, Gounod	(a) When I Survey the Wondrous Cross, Harris (b) Lead On, O King Eternal, Marro
	OFFERTORY Acquaint Now Thyself with God, Riker (T. solo)	OFFERTORY Be Thou My Guide, Riker (Duet for S. and A.)
	POSTLUDE Organ: American National Anthem, Gaud Piano: America, Riker	POSTLUDE Organ: March in G, Becker Piano: Angelic Harp, Sauer
E I G H T H	PRELUDE Organ: Kammermusik, Rubinstein-Gaul Piano: Andante Cantabile, Tchaikovsky	PRELUDE Organ: Serenade, Riker Piano: Song of the Angels, Williams
	ANTHEMS (a) The Lord is My Shepherd, Gounod (b) Praise the Lord, Randerger	(a) O, for a Closer Walk With Thee, Randerger (b) Softly Now the Light of Day Fades, Randerger
	OFFERTORY Come Unto Me, Ye Weary, Marchant (A. solo)	OFFERTORY The Hour of Prayer, Jones (S. solo)
	POSTLUDE Organ: March for a Church Festival, Dicks Piano: Marche, Poldini	POSTLUDE Organ: Marche, Randerger Piano: Marche Religiosa, H. W. Parker
F I F T H	PRELUDE Organ: Romance in A, Lieurance Piano: Pavane, Rameau-Rogers	PRELUDE Organ: In the Starlight, Kohlmann Piano: Nocturne, Romelli
	ANTHEMS (a) Search Me, Gounod (b) Grant Us, Thy Peace, Henrich	(a) All Through the Day, Stanford (b) Love Divine, Shorer
	OFFERTORY O Mother Dear, Jerusalem, Neidinger (Duet for B. and T.)	OFFERTORY Jesus, Stretch Thy Hand to Me, Frynsger (A. solo)
	POSTLUDE Organ: Toccatina (from Altiplano), Sybil Piano: Andante, J. H. Rogers	POSTLUDE Organ: Royal Pigeon, Marks Piano: In the Cloister, Lange
T W E N T Y	PRELUDE Organ: [The Question] Waltenholme Piano: Meditation, Rockwell	PRELUDE Organ: Gracioso, Hammer Piano: At Prayer, Rathbun
	ANTHEMS (a) How Lovely is Thy Dwelling Place, Brahms (b) It is Good to Give Thanks, Brahms	(a) Lead Us, O Father, Roberts (b) Praise Ye the Lord, Rockwell
	OFFERTORY I Know that My Redeemer Lives, Chaffin (S. solo)	OFFERTORY Nearer to Thee, Ashford (A. solo)
	POSTLUDE Organ: Marche Moderne, Lemare Piano: Toccatina, Harris	POSTLUDE Organ: Spirit of the Hour, Johnson Piano: Reverie, Delbeck
T W E N T Y	PRELUDE Piano: [The Question] Fitch (Violin with Organ or Piano Accept)	PRELUDE Organ: Vespere, Henrich Piano: Summer Reverie, Ferry
	ANTHEMS (a) Souls of the Righteous, Noble (b) Come, Let Us Hear and Hear, Noble	(a) Jesus, Merciful and Mild, Massena (b) Seek Ye the Lord, Plagier
	OFFERTORY Teach Me Thy Will, Spar (B. solo)	OFFERTORY Melody in D, Williams (Violin, Cello, and Organ)
	POSTLUDE Organ: Nately March in G, Galbraith Piano: Processional March, Frynsger	POSTLUDE Organ: Nocturne, Gillette Piano: Marche du Nain, Gottschalk (4 hands)

Anyone interested in any of these works may secure them for examination upon request.

ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

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Mastery arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists.

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Saturday, by Mathilde Bilbro



Priscilla is at last rewarded for being such a good and such a busy girl for a whole week. She goes to a tea party, and says the fun she has there! And there are cakes, and some candy for Dolly. This is the last of the musical study notes in this issue of "Priscilla's Week." We can only say to Priscilla, to her creator, Miss Bilbro, "Encore, encore, encore!"

Indian Dance, by Charles E. Overholt



Rhythm is the basis of Indian music. That means, in simpler words, that rhythm is the most important thing in Indian music, much more important than the melody. To make the rhythm even more marked, the Red Indians use tom-toms and rattles which they sound in time with the music and send us always they dance as they sing. Mr. Overholt has given us a good musical picture of an Indian dance.

Let's March, by Robert Nolan Kerr



This march is a really running out. To play it is really where the hands have the same notes for some parts. In spite of the fact that it is so short, Let's March contains things like, staccato notes, dotted notes, and rests, which you should know all about measure and the twentieth, notice that the left hand is raised for a beat while the right is still held down. Don't let this catch you.

March of the Toy Troopers, by Anton Gels



The first two measures are the introduction. They are like the bugle that calls us to "Attention." The hard thing about this composition will be to make the repeated notes clear and distinct. There are lots and lots of these repeated notes in this march, so take care. Anton Gels has written some of the most fascinating piano pieces that we have ever seen for children. Processional March is a great favorite.

First Recital, by Wallace A. Johnson



This is an especially nice piece, by one of California's most famous composers. It is mostly in E, except for sixteen measures in the key of D minor in the middle of the piece. Considerable means, in a simple style. Marcello means a trilled or accented strongly, and più mosso, a little faster.

Memoirs of Schubert, arranged by Richard Knauts



These are two of the loveliest of Franz Schubert's melodies. The "Unfinished Symphony" (The "Unfinished Symphony" refers to the "Symphony in B minor" which Schubert wrote and then died before he finished it. The "Twelfth Symphony in C" is one of his best works of this type.)

The Circus Parade, by R. O. Sater



Is there anything so exciting as a circus parade? Generally it keeps you waiting an hour or two before it decides to make its appearance, but you soon forget your worries when you see such a wonderful array of elephants and clown-headed horses, carriages, and Oriental ladies.

The composer of this charming music for the violin has sketched this colorful scene very cleverly, and has caught some of the excitement which is always present at "circus parade time."

Since the violin part is all on the open strings, the player has to think mostly of the rhythm, but the rhythm is not hard, if you are willing to do a little counting. No one ever learned rhythm without counting! The music part of this piece is not nearly so easy as the violin part.

LETTER BOX LIST

Letters have also been received from the following, which will not be printed: Margaret Jones, Ruth Vanderhoff, Emma (Chilholme), Jess Gask, Doris Darnall, Kathryn Huesch, George James, Clifton Morrow, Selma Osterman.

DEAR JUNIOR ETUDE: I have taken lessons two years and I am going to play in church when I am older. I sometimes practice on the organ. I intend to keep on with music and am now in the seventh grade. I am trying to make two grades in one year, and if I do I shall be very glad.

From your friend,
CAROLINE SIPPET, Illinois.

DEAR JUNIOR ETUDE:

Since I have been getting THE ETUDE I have not seen one letter from Africa; so I decided to write to you.

I love music and try to improve and work very hard with my music.

From your friend,
EARLY MAXSON,
28 Bohoff St.,
P. M. Burg,
Natal, South Africa.

(N. B. The Junior Etude is glad to hear from far-off Africa but regrets that Emily did not tell us more about the interesting things there.)

DEAR JUNIOR ETUDE:

It has been my pleasure to be a constant reader of THE ETUDE. I am very much interested in reading of the abilities and ambitions of the other Junior Etude readers.

I have taken piano for six years and organ lessons for the past year. It is my ambition to become a theater organist. The kind of music I like best is classical, because it is to me by far more beautiful than the so-called "jazz." I don't see what people see to like in it. It hasn't even the rudest elements of what I should call beautiful music.

I am also interested in vocal music and intend to take vocal lessons. I sang as leading soprano in the Junior Choir of our church.

From your friend,
LOUISE STRYKER (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:

In our town we have three music clubs, the Juvenile, the Junior and the Friday Musical Club. The Juvenile members are the sixth, seventh and eighth grades. The Juniors are high school age and the Friday Musical members are grown-ups. Last year I joined the Juvenile Club. In April the annual election of officers was held and I was elected secretary. There are about sixty members in the club. We meet once a month at the home of the different members. Our program consists of selections played by the members.

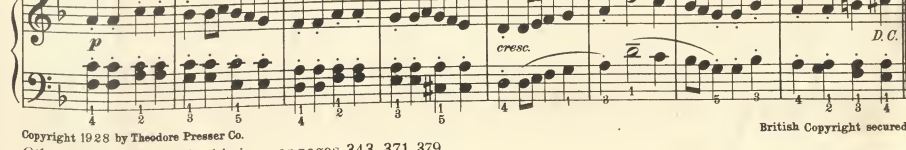
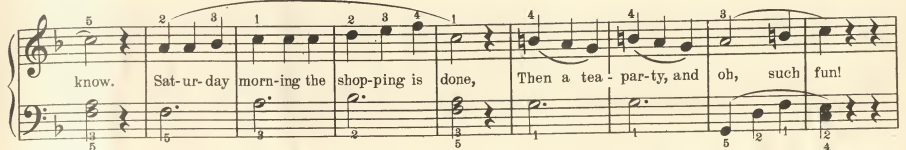
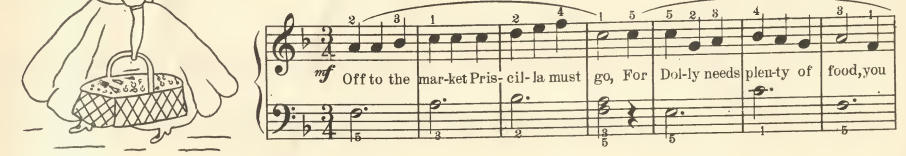
From your friend,
MARGARET ANNE EVANS
(Age 11), Indiana.

PRISCILLA ON SATURDAY

The end of "Priscilla's Week." Grade 1.

MATHILDE BILBRO

Not too fast



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Other Music Sections in this issue on pages 343, 371, 379

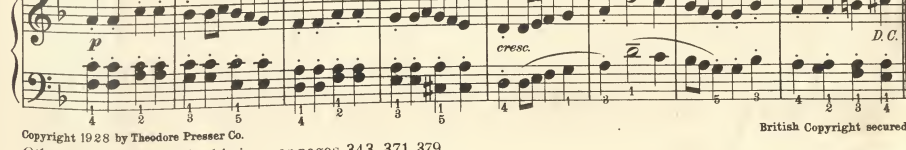
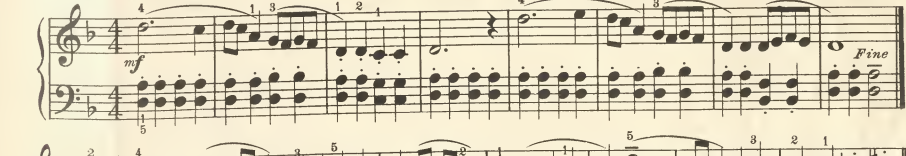
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INDIAN DANCE

CHARLES E. OVERHOLT

Very characteristic. Grade 2.

Moderato M.M. ♩ = 128



British Copyright secured

LET'S MARCH

A bright and useful teaching piece, Grade 1.

Moderato M.M. ♩ = 108

ROBERT NOLAN KERR



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MARCH OF THE TOY TROOPERS

In strict military rhythm, Grade 1½.

Tempo di Marcia M.M. ♩ = 108

ANT. GILIS

Copyright 1909 by Schott Frères à Bruxelles

FIRST RECITAL
SONG WITHOUT WORDS

WALLACE A. JOHNSON, Op. 175, No. 3

With a very effective left hand melody, Grade 2.

Andante con moto M.M. ♩ = 84

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MEMORIES OF SCHUBERT

Two beautiful melodies, Grade 2.

Theme from the "Unfinished Symphony"

Allegro moderato

Not fast M.M. ♩ = 88

Arranged by
RICHARD KOUNTZ

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THE CIRCUS PARADE

MARCH

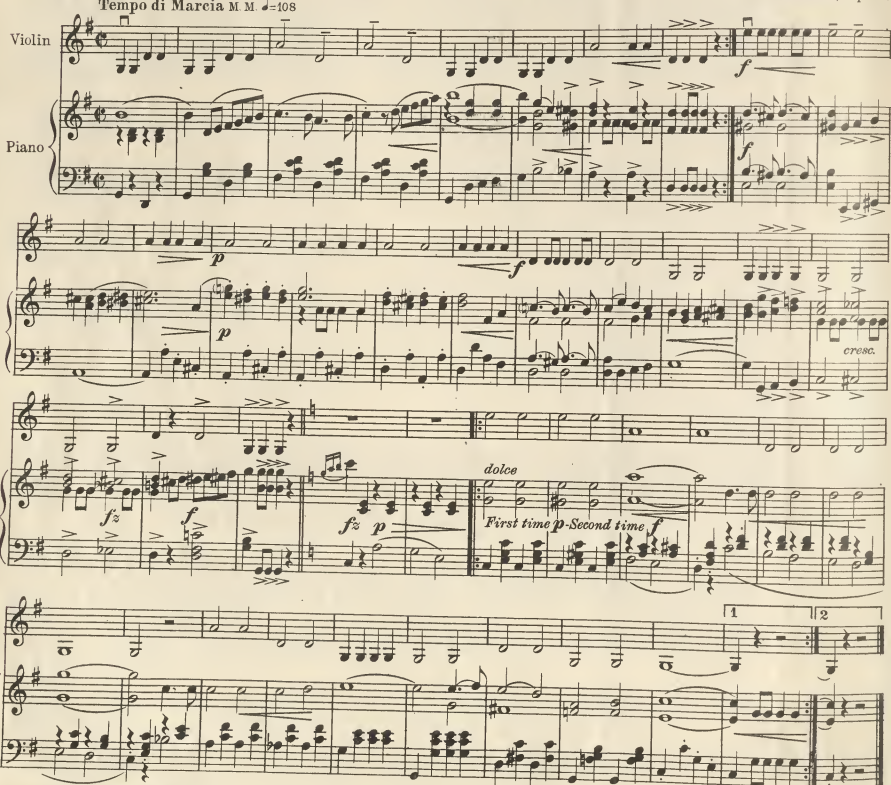
Tomorrow, tomorrow's the circus parade!
Just think what I shall see!

All on the "open strings" Grade 1

Tempo di Marcia M.M. ♩=108

OLIVIER BRAUPRÉ MILLER

R. O. SUTER, Op. 32



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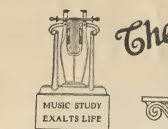
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"MUSIC PLAY FOR EVERY DAY" IS A COMPLETE FIRST INSTRUCTOR IN ITSELF AND MAY BE USED AS AN ADMIRABLE INTRODUCTION TO ANY SYSTEM OF PIANOFORTE EDUCATION.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

SUMMER MUSIC HISTORY CLASSES

During the winter months some pupils are so actively engaged in school work that it is difficult to sustain a music history class. It therefore becomes desirable for the teacher to introduce a course of possibly four or six weeks during the summer months. A great deal of the administration of the material in the proper "dosage" is a matter for the teacher's discretion. The *Standard History of Music*, by James Francis Cooke, is a most elastic book. It was prepared upon a first divisional basis. One of the central thoughts was that each chapter should be devoted to one thing, and one thing only. The subject of the chapter was to be covered thoroughly and completely in that chapter before passing to another.

There are, roughly speaking, twenty-two chapters in the book. Thus by dividing it in four parts, five chapters may be read at a meeting of the class, five at the next meeting, and so on. The teacher who conducts such a class requires no previous training other than her general knowledge of musical history, but, of course, the classes can be made very much more interesting if the teacher has the enterprise to read up in such a book as *Music Masters*, *Old and New*, by the same author, or in the class lesson deliver special notes upon the subjects in such a way that they are made more interesting.

Victor records illustrating the work of the history class may be obtained and the teacher is advised to schedule the class work so that there may be ample time for illustrations in the way of music to be played by the pupils.

At this time there is so much magnificent music coming into the home by radio, and so many composers are being mentioned continually that it is more desirable than ever that every music student should have a knowledge of musical history, if only to provide understanding of the background of the beautiful art.

Many teachers conduct their classes upon open porches or even in the garden where a piano may be in an adjacent room. The whole plan should be to make every lesson a thoroughly enjoyable experience.

TUNES FOR LITTLE FOLKS

FOR THE PIANOBOOK
By M. L. PERKINS

This is the easiest collection of pieces that Mrs. Perkins has written so far. Many of her intermediate and advanced pieces have had wonderful successes. In this little Mrs. Perkins' new melody gift pieces are used to the best advantage. The pieces start out in the easiest possible manner and progress gradually toward the end of First-Grade work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

THE SHEPHERD

MUSICAL PLAY FOR CHILDREN
By MARILYN BUREAU

This is a very compact little opera in Three Acts, with the total time of performance of about one hour and one-half (1½ hours). The play is a decided original in execution as based upon two of Aesop's Fables. Opportunity is offered for dancing, and the whole of the ten musical numbers. The libretto is concise and there is not too much singing. Miss Bureaux is one of our most popular composers for young people and this work is in her best vein.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

ENTHUSIASM IS CONTAGIOUS

ONE observes those who are successfully giving music instruction to the young, that they find that invariably there is a certain radiating from the teacher. When a teacher has this enthusiasm the child is bound to feel that the teacher is approaching the lesson as something really enjoyable. The child is these enthusiastic teachers who have little difficulty in holding pupils and inculcating in them a genuine interest in musical study.

It is such a professional task to teach the problem of conveying words and means of awakening the most indifferent pupil and energetically seeks out new things published for use in the educational fields of music. Any teacher who ever becomes dull or depressed should strive to step away from such moods, particularly during teaching periods. A teacher not finding it within himself to overcome a lack of joy and enthusiasm should read frequently from inspiring books. One particular book that we might mention along these lines is "Light, More Light," by James Francis Cooke, published by Dorrance & Co.

It is good for everybody to keep joyful and enthusiastic, but where it is such a professional task to teach it is with the music teacher, it is a condition of self that becomes a necessity.

Advance of Publication Offers—May, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

- ALBUM OF CROSS-ROAD PIECES—PARTS ONE AND TWO. CONCERTO ORCHESTRA FOLIO—PARTS ONE AND TWO. THE SAME—Piano Accompaniment. 35c.
- CONCERTINO, No. 1—Violin—Soloist. 35c.
- CONCERTINO, No. 2—Violin—Soloist. 35c.
- ELEGANT PIANO STUDIES—Heller. 35c.
- HELLER'S PIANO STUDIES IN MUSICIANSHIP—PARTS ONE AND TWO. 35c.
- KEYBOARD ADVENTURES—SCARLETT. 35c.
- MUSIC STUDY PIANO—Heller. 35c.
- FORMS—HAMMOND. 35c.
- MOODS FROM NATURE—Piano—Heller. 35c.
- NIGHT IN PALESTINE, An Opera—Weinberg. 35c.
- REGULAR EDITION. 35c.
- THE SAME—De Luxe Edition. 10.00

STUDIES IN MUSICIANSHIP

SELECT STUDIES FOR THE PIANOBOOK BY STEPHEN HELLER—FOUR BOOKS

Edited by Isaac Phillips

The piano student who has not practiced Heller's *Opus 45* has certainly missed something. After all, the two great pedagogue geniuses of the piano have been Cherny and Heller, the one supplementing the other, Cherny on the one hand, Heller on the other. Both of these composers, however, were wonderfully productive. It is not necessary to state the quantity of the studies, or practice a great quantity of each of either writer. New Music, the studies of either writer, we published the *Cerny-Heller Selected Studies*; these were a great success. We have now in preparation a similar compilation of Heller's works. If Heller, like Isidor Phillips, this is to be in four volumes. The special introductory price in advance of publication for these four volumes will be 60 cents for each volume, postpaid, or, the entire set for \$2.40, postpaid.

Any music student who knows the rudiments of notation and who sings or plays little upon the piano will be eligible for a beginner's harmony class.

"He gains wisdom in a happy way who gains it by another's experience."

COMMENCEMENT PRIZES AND AWARDS

As the closing day of the school season draws near, the teacher will naturally be thought of the subject of awards. For the honor pupils of diplomas for all the pupils, and certificates of commendation for those who are to be advanced to a higher grade. To be able to give awards of this kind that are particularly suited to the student of music is indeed most desirable, and in past years many of our patrons in the music teaching field have availed themselves of our service on these Commencement Awards. For the benefit of those teachers who are not familiar with our offerings it may be well to mention that we carry in stock gold medals at \$6.00 and silver medals at \$4.00; with the same number of diplomas and prizes ranging from 50 cents to \$4.00. Diplomas forms are priced from 18 cents to 25 cents and certificates at 6 cents and 12 cents.

If special engraving is desired on the medals and pins, or hand engraving of the names of the school, the teacher, or the diploma, or grade of study completed on the certificate and diploma, which can be at least two weeks notice during the business hours in order to avoid delay in delivery and consequent disappointment. Prices for these medals and diplomas for the year of this special work will be quoted upon request. Please submit the entire "copy" of the diploma and diploma. Parents, relatives, or friends of the students often wish to present them with a memento in the form of a book on music. Many appropriate books will be found listed in the "Descriptive Catalog of Musical Literature" which will be sent gratis upon request.

NEW MUSIC FOR SUMMER TEACHING

Each passing year shows an increasing number of teachers who continue their musical work during the summer months. In fact, there are many who take advantage of the vacation period to form special classes. Such classes, however, are little in the line of ordinary school work and are really a continuation of the summer work. This field is to contribute to the possible progress of musical ambition and consequent loss of interest in the music of the teacher who has not encouraged music during this period might well give the plan.

Incidentally, since very little musical instruction can be given without a certain amount of teaching material, we suggest that the teacher who desires a great quantity of the studies of either writer, June, July and August packages of New Music, the studies of either writer, we published the *Cerny-Heller Selected Studies*; these were a great success. We have now in preparation a similar compilation of Heller's works. If Heller, like Isidor Phillips, this is to be in four volumes. The special introductory price in advance of publication for these four volumes will be 60 cents for each volume, postpaid, or, the entire set for \$2.40, postpaid.

CHANGE OF ADDRESS

Subscribers desiring THE ETUDE MUSIC MAGAZINE to be sent to a new address will please advise us at least four weeks in advance of the date of issue. In having the change of address made, we cannot give us both the old and new addresses.

THE ETUDE

ON OUR STREET

By ALLEN K. BIXBY

There are many attractive books and collections of little teaching pieces suitable to be used in First Grade work but here is a new one based upon some novel ideas and containing fresh and especially interesting material. These twelve little pieces are in characteristic vein but each is introduced by some explanatory note which is in bright conversational style; for instance, the first piece is entitled *The Hummies*. Some of the pieces begin thus: "Do you find it difficult to keep your little finger curved up to play on the tip of it?" and so on along similar lines. Some of the other pieces are: *The Church Bell*, *A Game of Tag*, *The Fire*, *In the House*, etc. The special introductory price in advance of publication is 30 cents per copy, postpaid.

PLAYTIME BOOK

By MILBRED ADAMS

This is an easily little recreation book that can be used by teachers with supplementary material from the very beginning with a larger instruction work, yet, there are portions of the book which can be used independently as one of the first playing medals at \$6.00 and silver medals at \$4.00; with the same number of diplomas and prizes ranging from 50 cents to \$4.00. Diplomas forms are priced from 18 cents to 25 cents and certificates at 6 cents and 12 cents.

If special engraving is desired on the medals and pins, or hand engraving of the names of the school, the teacher, or the diploma, or grade of study completed on the certificate and diploma, which can be at least two weeks notice during the business hours in order to avoid delay in delivery and consequent disappointment. Prices for these medals and diplomas for the year of this special work will be quoted upon request. Please submit the entire "copy" of the diploma and diploma.

TWENTY-FIVE PRIMARY PIECES

FOR THE PIANOBOOK

By N. LOTISE WRIGHT

The many teachers who are using this author's recent success *The Very First Pieces Played on the Keyboard* will be glad to learn that this book, which can be used to follow immediately after it, is now almost ready for publication. In fact, this is probably the last month in which it will be obtainable at the special advance price. Miss Wright is a talented composer and several of her compositions, such as *Staccato*, *Allegretto*, and *Andantino*, are little in the line of ordinary school work and are really a continuation of the summer work. This field is to contribute to the possible progress of musical ambition and consequent loss of interest in the music of the teacher who has not encouraged music during this period might well give the plan.

CONCERTO ORCHESTRA FOLIO

By P. SETZ

The progress made by orchestra organizations in the last few years has been remarkable. Not so long ago the field was mostly engaged in the work of the theatre work. To-day the motion picture industry employs thousands of players, and school orchestras have attained a degree of proficiency comparable with that of many professional orchestras. In such a condition we are about to publish the *Concerto Orchestra Folio*. It will contain a number of attractive compositions of the kind, including a large amount of literature, and while the arrangements will be easy, they will not be too difficult for an orchestra that has been in the *Concerto Book*. The instrumentation will be the same as in the *Concerto Book*. The arrangements will be of a high standard of presentation of the compositions. Large or small organizations. Prior to publication, orders are being accepted for the *Concerto Orchestra Folio* at 15 cents each for the parts and 30 cents for the Piano part.

SOLDIERS OF CHRIST

SACRED CANTATA FOR GENERAL USE

By PHILIP GREELY

There are many cantatas suitable for Christmas and Easter, but not so many for general use. This new Cantata by Philip Greely is just right for production at any special musical church service, and it is half the length of the usual church cantata. Although the text is an adaptation chiefly from the psalms, the music is the composer's own. The composer gained his original inspiration from an incident of the World War concerning a regiment of British soldiers. The soldiers, who were marching into the training camp singing, "Onward, Christian Soldiers," and "The Banner of the Cross," were very effectively introduced into the Cantata. The work is chiefly for mixed voices, with solo work for Soprano, Alto and Tenor.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

MOODS FROM NATURE

FOUR SKETCHES FOR THE PIANOBOOK

By GORDON RALPH NEWIN

The special introductory offer on this work will be continued during the month of May. *Moods from Nature* is a volume of four very beautiful pieces in characteristic style written in modern vein and published in a new edition. Each piece is illustrated by a photograph taken by the composer himself. Mr. Gordon Ralph Newin, who is known chiefly as an organist and a composer of songs and organ pieces, has a very fine talent for pianistic composition. He will be heard from again.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

PIANO VOLUNTARIES

The piano is used so much nowadays in church services and religious meetings generally, that it is necessary to have specially selected material. Such material is available in the form of the general lines of good Organ Voluntaries suitable, respectively, as Preludes, Postludes, Offerings, and so on. The piano voluntaries that are well suited to the purposes mentioned and we have a number that have been specially selected for this book. It will be of great advantage to find such a goodly array of well contrasted pieces all so well stamped in gold and with gold edges.

The first edition will be a limited number and authorized by the composer and the names of all subscribers to the first edition will be printed upon a page of the vocal score.

By all means, ask for a prospectus and learn more about this opera. If you are so situated as to participate in the publication of this beautiful creation of a composer who has devoted his great talents to the service of the church, the usefulness, pioneer work and romances of some of the idealists working to re-establish the old style of the Jewish people and of their forefathers.

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KEYBOARD ADVENTURES

FOR THE PIANOBOOK

By A. LOUIS SCARLETT

This unique little volume has gone to press and this will probably be the last month that it will be obtainable at the special advance of publication price. The trend in modern teaching is toward the student as pleasant as pleasant as possible, thereby retaining his interest, a necessity which every piano teacher recognizes. The *Keyboard Adventures* will delight the young student and not only prove a most pleasing diversion from the instruction book, but actually assist it by presenting additional material. Every progressive teacher will want to examine this handsome specimen in advance of publication is 30 cents a copy, postpaid.

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ECLECTIC PIANO STUDIES

Compiled by LOUIS C. HELLER

In making this compilation of studies from the works of the foremost authorities on pianoforte study material, Mr. Heller has been guided by his own experience in many years in piano teaching. He knows that even Cherny and Heller wrote many exercises that are not only technically good, but also of great value for work on these studies in this class that have proved most helpful, careful study of these exercises should be used in order following his successful works, *The Piano Beginner*, price 70 cents, and *The Progressing Piano Player*, price 70 cents, in advance of publication copies of this new work may be ordered at 35 cents, postpaid.

A NIGHT IN PALESTINE

By JACOB WEINBERG

Day by day the subscriptions are coming in from all parts of the country, sent by those who are anxious to participate in a vocal score of this opera, but being more particularly desirous of seeing such work preserved in printed form. The work is now being published and is available to the leading opera organizations of the world. Publishers frequently make a mistake in assuming that a work published without thought of any commercial possibilities or profit, but solely with an aim at making what is virtually a contribution to the Art in putting the work in published form.

Here, however, is an instance where the work is so large and such a tremendous undertaking that lovers of the musical art everywhere, particularly those who are interested in opera or those interested in anything of vital significance to the Jewish people, are invited to participate in the work, the first edition.

A prospectus giving the story and other details of this opera, and a copy of the subscription list, will be sent cheerfully upon request. We might say that its publication is contingent upon the subscriptions received and subscriptions will be accepted for the regular edition, or a \$10.00 subscription will entitle the subscriber to a copy of the vocal score, or a single copy of a De Luxe edition. This De Luxe edition will be bound in gold and stamped in gold and with gold edges.

The first edition will be a limited number and authorized by the composer and the names of all subscribers to the first edition will be printed upon a page of the vocal score.

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THE PRESSER PERSONNEL

Introducing our staff of the highly trained members of our staff who serve them daily.

Free in our congenial and happy atmosphere, where the staff of the Presser Personnel, as a matter of course, the daily demonstrations by the Presser Personnel, with the wide knowledge of the bibliography of all branches of the Presser Personnel, without giving consideration to the fact that the Presser Personnel is a staff of the Presser Personnel.

Mr. E. S. Elderidge who was born in London, England, where he has a large experience as a boy chorister, and is the private choir of the British Royal Family, a choir which has been maintained since before the time of Henry VIII to supply the music in the church of St. Peter's, London.

At the present time Mr. Elderidge is a well-known singer, holding a choir position in the Philharmonic choir of the Philharmonic Society of London.

While in London he joined the staff of the century-old firm of J. H. Cramer, in 1910, and since that time with the exception of three years in the British Army, during the World War, he has been active in the service of the music business, both in London and in the well-known houses in London and various parts of England.

The first coming to the United States, in February, 1926, he came to Chicago, and it was a year later he located with the Theodore Presser Co. in Philadelphia, as one of its salesmen in the Chorus and Choir Department.

Mr. Elderidge has several successful songs to his credit, published in London, and has received indications and appreciation from a reviewer in the *Gramophone* and *Music* magazines to a delight in his work, if it is done and well executed.

PIANO DILOGOS

By HENRY L. CRAWFORD

This new music is now ready but the special introductory offer will be continued during the current month. Many easy four-hand pieces consist of a *Primo* part playing the melody in octaves, while the *Secondo* part merely plays a harmonic accompaniment. *Piano Dialogos* is not constructed in this manner. These little pieces are real musical dialogues between the two players, each part being more or less independent with the melody passing from one to the other. This music is one of the best new introductions to easy four-hand playing.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

The following works are no longer procurable at the very low advance price of publication price, since they were automatically withdrawn from advance of publication upon their issuance.

Betty Lou, Operetta, by R. M. Stults, price, \$1.00.
Book of Part Songs for Boys With Changing Voices, price, 60 cents.

First Fok Songs, Violin and Piano, by Mabel Madison, price, \$1.00.
Violin Book, 50 cents; Piano Book, \$1.00.

Melodious Study Album for Young Players, by Arnold Schoenberg, price, \$2.50.
The prices given above for each of these works are the regular market prices. Teachers and regular musical workers of responsibility can secure single copies of these works, if you so desire, in accordance with our "On Sale" plan. The brief descriptions following perhaps will be of some value to those who have not read the

advance of publication notes upon these works.

Betty Lou is a splendid musical comedy with lyrics by Lida Larimore Turner and the music by R. M. Stults. Throughout this musical comedy just scintillates with musical melody and is full of opportunities for clever, pretty and often amusing stage pictures.

The *Book of Part Songs for Boys With Changing Voices* contains ten numbers that are simple, effective and well written to serve the purpose indicated by the title of the book. The problem of just what is best to use for boys with changing voices always has been difficult for many. This collection anticipates everything in known experience by presenting material which may be sung in two, three or four parts or, if desired, all in unison.

First Fok Songs for Violin with Piano Accompaniment. During the period when the first instruction book is taking the young violinist through elementary technical material, it is very wise for the teacher to supplement the instructor with just such a collection as this *First Fok Songs*. A wealth of material that will be of benefit and inspiration to the young student is to be found in this collection, and the pieces are so written and so arranged as to progress nicely.

Melodious Study Album for Young Players. This is a new addition to the *Music Masters Series* of piano-forte study

material that is winning such deserved popularity with better teachers everywhere. Piano teachers will find so much of help to second grade students in this album that it is well to be acquainted with it.

WARNING

Pay no money to magazine canvassers not personally known to you. Daily complaints from every section of the country that money has been well written to and no magazine forthcoming makes this warning imperative. We cannot be responsible for boys with changing voices who as college students, ex-service men, etc. read any contract for magazines without first seeing either signing it or paying any money.

PREMIUM WORKERS

Note the splendid list of premiums on the inside back cover given entirely free for new subscribers to *THE ETUDE MUSIC MAGAZINE* (not your own). Any music lover will be glad to give you a subscription to *THE ETUDE* if the magazine is so valuable. Simply collect \$1.00, send to us the name and address of the new subscriber, and select your reward. A most careful will bring a circular showing many other gifts given for new *ETUDE* subscriptions.

ALL OF YOUR FAVORITE MAGAZINES CLUBBED WITH THE ETUDE AT SPECIAL MONEY-SAVING PRICES

Here's your opportunity to buy the pick of the magazine world at attractive prices when clubbed with *THE ETUDE MUSIC MAGAZINE*. Make your selection at once and save money.

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FOURTEEN HOME JOURNAL.....2.00

Regular price.....\$2.50

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Regular price.....\$4.50

ETUDE MUSIC MAGAZINE.....\$2.00

GOLDEN BOOK.....4.00

Regular price.....\$4.75

ETUDE MUSIC MAGAZINE.....\$2.00

YOUTH'S COMPANION.....3.50

Regular price.....\$4.25

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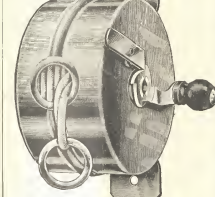
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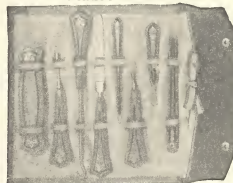
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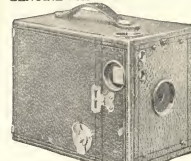
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